

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

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Annual Subscription, Postage-free, 5s.

ROYAL ALBERT HALL CHORAL SOCIETY.

PATRON: HER MAJESTY THE QUEEN.
PRESIDENT: H.R.H. THE DUKE OF EDINBURGH, K.G.
CONDUCTOR: Mr. BARNBY.

HANDEL'S "MESSIAH"

ON GOOD FRIDAY, AT 7.

Artists: Madame ALBANI, Miss HILDA WILSON, Mr. ABERCROMBIE, and Mr. WATKIN MILLS.
Organist: Dr. STAINER. Trumpet: Mr. McGRATH.
Prices: 7s. 6d., 6s., 5s., 4s., and Gallery, 1s.

Madame ALBANI will sing in the MESSIAH at the ROYAL ALBERT HALL on GOOD FRIDAY, at 7. The performance will conclude before 10 o'clock. Admission, 1s.

CHESTER TRIENNIAL MUSICAL FESTIVAL.

JULY 22, 23, 24.

Works to be performed in the Cathedral:

WEDNESDAY MORNING.—THE REDEMPTION.
THURSDAY MORNING.—Bach's Motett, BLESSING, GLORY, &c.

CONCERTO for Organ and Orchestra—HANDEL.
DANIEL—A New Oratorio by Dr. JOSEPH C. BRIDGE.
STABAT MATER—ROSSINI.
FRIDAY MORNING.—ST. PAUL.
FRIDAY EVENING.—THE MESSIAH.

In the Music Hall:
WEDNESDAY EVENING.—BEETHOVEN'S PASTORAL SYMPHONY and MISCELLANEOUS SELECTION.
THURSDAY EVENING.—BERLIOZ'S FAUST.

ARTISTS—Miss ANNA WILLIAMS, Miss MARY DAVIES, Madame PATEY, Mr. EDWARD LLOYD, Mr. JOSEPH MAAS, Mr. BRERETON, and Mr. SANTLEY.

CONDUCTOR—Dr. JOSEPH C. BRIDGE, M.A., Organist of the Cathedral.

C. HYLTON STEWART, M.A., Precentor,
Hon. Sec.

FINSBURY DISPENSARY.

Patron: H.M. THE KING OF THE BELGIANS, K.G.

CENTENNIAL FESTIVAL SERMONS

In aid of the Funds of this Institution, will be preached in St. Luke's Parish Church, Old Street, E.C.,

ON SUNDAY, APRIL 19, 1885.

Under the patronage of the Right Hon. the Lord Mayor and Sheriffs of London and Middlesex.

That in the Morning, at 11 a.m., by the RIGHT REV. THE BISHOP OF COLCHESTER, D.D., and in the Evening, at 7 p.m., by the REV. W. G. ABBOTT, M.A., Rector.

N.B.—By special request, the whole of the Music has been selected from Mozart for the Morning Service, and from Handel for the Evening Service, and has been adapted and arranged by Dr. C. W. Pearce, F.C.O., who will preside at the organ. Copies of the Centennial Festival Book, which will also contain Biographical Sketches of Mozart, Handel, Britten, Caslon, Wesley, Tate, and Brady, compiled by Mr. R. Moreland, Hon. Sec., are now ready, and can be obtained of Novello, Ewer and Co., 1, Berners Street, W., and 80 and 81, Queen Street, Cheapside, E.C.; or at the Finsbury Dispensary, Brewer Street, Goswell Road, E.C. Price Sixpence.

POPULAR ORCHESTRAL SOCIETY.—Conductor, Mr. W. HENRY THOMAS.—The next REHEARSAL will take place at the Governor's Room, Charterhouse, E.C., on Saturday, April 11, at Six o'clock. Viola, Bassoons, and Horns wanted. No Subscription.

TUFNELL PARK CHORAL SOCIETY.—Conductor, Mr. W. HENRY THOMAS.—"The Rose of Sharon" (MacKenzie) will be performed in the St. George's Church Room, Tufnell Park, on Thursday evening, April 23. Artists: Miss Margaret Tuare, Miss Hilda Wilson, Mr. Nichol, and Mr. Bridson. Admission by Subscription Tickets only, Half-a-guinea for the season.

MESSRS. NOVELLO, EWER & CO.

HAVE THE HONOUR TO ANNOUNCE THAT THEY HAVE OPENED A

BRANCH ESTABLISHMENT AT No. 129, FIFTH AVENUE, NEW YORK.

J. B. CRAMER & CO.,
CONCERT AGENTS,
LIVERPOOL.

THE MUSICAL ARTISTS' SOCIETY.—Twenty-five Guineas have been generously offered by a Lady Associate of the Society to be awarded as a Prize for the best Quartet for Stringed Instruments. The Council therefore announce that English Male or Female Musicians, under 30 years of age, will be eligible as competitors, and should send their compositions to the Hon. Secretary, on or before December 1, 1885. The conditions and particulars relating to the award of the Prize may be obtained of Mr. Alfred Gilbert, Hon. Sec., The Woodlands, 89, Maida Vale, W.

THE MUSICAL ARTISTS' SOCIETY affords to composers opportunity for the performance of their works. The Concerts of the Spring Series are fixed for Saturdays, March 28, April 2, and June 6, at the Willis's Rooms, King Street, St. James's. Subscription, 10s. 6d.; single tickets, 5s., of the Hon. Sec., Alfred Gilbert, The Woodlands, 89, Maida Vale, W.

THE SOCIETY OF ARTS PRACTICAL EXAMINATION in VOCAL AND INSTRUMENTAL MUSIC will be held in London, at the Society's House, in the week commencing June 8. Full particulars on application to H. TRUEMAN WOOD, Secretary.

Society's House, Adelphi, London, W.C.

MR. JOSEF CANTOR'S OPERATIC CONCERT COMPANY, in their new and attractive Programme, entitled GEMS OF THE OPERAS, comprising extracts from many of the most popular Operas, Operas-bouffe, Operettas, and Cantatas, for Soli, Chorus and (ad lib.) Petit Orchestra.

The Manchester Guardian pronounces the Concert given by this Company the best of the season.

The Manchester Examiner says: "An admirable idea, admirably carried out."

The Manchester Courier says: "We trust the management will secure the services of this Company again as early as possible."

The Preston Guardian says: "A splendid concert."

The Birkenhead News says: "Both vocalists and instrumentalists were excellent. A most enjoyable concert."

The Queen says: "A cleverly-constructed programme."

The Liverpool Daily Post says: "A great advance upon the stereotyped form of ballad concert."

Secretaries of Choral Societies, Concerts, &c., within 100 miles of Liverpool, are requested to write for detailed opinions of the press, with other particulars. Specimen programmes, to occupy from one to three hours in performance, will be forwarded on application. The Company consists of twenty-two artists of repute, and for an introductory engagement merely nominal terms would be accepted. Negotiations pending with many of the principal cities and towns in the North of England. All communications to Mr. Cantor, 50, Church Street, Liverpool.

COLLEGE OF ORGANISTS.

On April 28, Mr. Gerard Cobb, M.A., will read a Paper. May 26, Dr. Pearce will read a paper on "Teaching Harmony." June 23, Dr. E. J. Hopkins will read a paper, "Personal Reminiscences and Recollections of a Musical Life." All these Meetings will be held at the Neumeyer Hall, Hart Street, Bloomsbury.

The Annual College Dinner will take place on April 13. Members and friends desiring to be present are invited to send their names to the Hon. Sec. as early as possible.

The Midsummer Examination will be held on July 7 (Fellowship), July 8 and 9 (Associateship).

July 10, Presentation of Diplomas.

The Annual General Meeting will be held on TUESDAY, July 28. Full particulars will be duly announced.

Through the kindness and liberality of the Hon. Treasurer, V. E. Wesley, Esq., the Council are enabled to offer a Special Prize of Five Guineas for the best Essay on "The Treatment of the Organ Music of Bach and Mendelssohn in the present day." MSS. must be sent in to the Hon. Secretary on or before March 25, 1885. Each MS. must bear a motto or device, and be accompanied by a sealed letter correspondingly endorsed, and containing the name and address of the writer.

E. H. TURPIN, Hon. Sec.
95, Great Russell Street, Bloomsbury, W.C.

PROFESSIONAL NOTICES.

MISS VINNIE BEAUMONT (Soprano).

(Compass, A to C.)
For Oratorios, Classical and Ballad Concerts, and Organ Recitals, or Festival Services, address, Point House, Brigg, Lincolnshire, and 7, Bedford Place, Russell Square, London.

MISS E. A. BLACKBURN (Soprano).

(Certificate R.A.M.)
For Oratorios, Concerts, &c., 30, Woodville Terrace, Manningham, Yorks.

MISS BLACKWELL (Soprano).

(Pupil of Madame Sainton-Dolby.)
Orchestral, Oratorio, Ballad Concerts, &c., 4A, Sloane Square, S.W.

MISS ELEANOR FALKNER (Soprano).

(Of the London, Birmingham, and Manchester Concerts). Snow Hill, Wolverhampton; or 129, Shrewsbury Street, Brooks Bar, Manchester.

MRS. S. FORD (Soprano).

MR. S. FORD (Tenor).
For Oratorios, Concerts, &c., address, Merivale Villa, Penn Fields, Wolverhampton.

MISS JENNETTA FRAZIER (Soprano).

For Concerts, Italian Operatic Music, English Oratorios, Songs, Cantatas, &c. Signor Martinengo, R.A.M., S.C.R., Wolverhampton.

MISS MARIE GANE (Soprano), cert. R.A.M.

48, Stanford Road, Kensington, W., and Montpelier, Bristol.

MISS BESSIE HOLT, R.A.M. (Soprano).

(Of the London, Manchester, and Newcastle Concerts).
128, Shelton Terrace, Lower Broughton Road, Manchester.

MISS FLORENCE MAJOR (Soprano).

(Pupil of Mr. W. H. Cummings, to whom reference is permitted).
For Oratorios, Concerts, &c., address, 10, Effingham Road, Lee, S.E.

MISS CLARA MARNI, R.A.M. (Soprano).

For Oratorios, Dinners, and Miscellaneous Concerts.
Address, 32, Stoke Newington Green, London, N.

MRS. MASON (Soprano).

Oratorios, &c., Coundon Street, Coventry.

MISS EMILY PAGET (Soprano).

(Medalist for Singing, R.A.M.)
For Concerts, &c., address, 19, Lloyd Square, London.

MISS FANNIE SELLERS (Soprano).

(Of the Manchester, Newcastle, and Belfast Concerts).
For Concerts, Oratorios, &c., address, Crag Cottage, Knaresbro'

MRS. ALFRED J. SUTTON (Soprano).

Is open to engagements for Concerts and Oratorios.
54, Duchess Road, Edgbaston, Birmingham.

MADAME CLARA WEST (Soprano).

Beethoven Villa, King Edward Road, Hackney.

MISS ISABEL CHATTERTON (Contralto).

Orchestral, Oratorios, Ballad Concerts, 94, John Street, Thornhill Square, Barnsby, N.

MISS DEWS (Contralto).

Francis Street, Wolverhampton; or, 120, Shrewsbury Street, Brooks Bar, Manchester.

MISS LIZZIE LAYTON (Contralto).

(Pupil of Mr. Winn.)
For Concerts, &c., address, 39, Loftus Road, Shepherd's Bush, W.

MISS HELEN LEE, R.A.M. (Contralto).

Address, Messrs. Forsyth Brothers, Music Publishers, Manchester.

MADAME TALBOT LEGG (Contralto).

For Concerts, &c., 94, Lenthall Road, Dalston.

MISS MARGARET LEYLAND (Contralto).

For Oratorios, Concerts, &c., address, 51, Plymouth Grove, Manchester. Opinions of the Press on application.

MISS PATTIE MICHIE, L.A.M. (Contralto).

(Pupil of Signor Schira.)
For Concerts, Oratorios, &c., 68, Park Walk, Fulham Road, S.W.

MISS KATE MILNER (Contralto).

(Of the Guildhall School of Music.)
For Concerts, Oratorios, Lessons, &c., 77, Macfarlane Road, Shepherd's Bush, W.

MISS ADA PENDLEBURY (Contralto).

For Concerts, Oratorios, &c., address, Fishpool, Bury.

MISS CONSTANCE POOCK (Contralto).

Address, 68, Green Hill, Derby.

MADAME HENRIETTA WHYTE (Contralto).

(Pupil of the late Madame Sainton Dolby.)
Concerts, Oratorios, &c., 18, Warwick Crescent, Westbourne Terrace Road, W.

MR. ERNEST LESLIE (Counter Tenor Soloist).

For Church Festivals, Concerts, Quartets, &c., Beaconsfield House, Iweron Road, Kilburn, N.W.

MR. SINCLAIR DUNN (Scottish Tenor).

For Oratorios, Concerts, and his English, Irish, and Scottish Entertainment, address, 26, Southam Street, Westbourne Park, W.

MR. JOHN JAS. SIMPSON (Solo Tenor).

Ripon Cathedral.
For Oratorios, Concerts, address, The Cathedral, Ripon.

MR. CHARLES COPLAND (Baritone.)

(Pupil of Mr. Fred Walker and Bronze and Silver Medalist of the Royal Academy of Music.)
For Oratorios, Ballad Concerts, &c., 15, Colville Road, Bayswater, W.

MR. CHARLES H. HAYNES (Baritone).

For Oratorios, Concerts, &c., address, 90, Bury New Road, Higher Broughton, Manchester.

MR. JOHN HENRY (Baritone).

For Oratorios, Ballad Concerts, At Homes, &c. Also gives Lessons in Singing. Address, 12, Edward Street, Hampstead Road, N.W.

MR. W. H. MONTGOMERY

(Baritone).
For Oratorio, Cantata, Operatic, or Ballad Concerts, address, No. 17, Alfred Place, Bedford Square, W.C.

MR. GEORGE HARRISS (Bass)

(Of the Birmingham Town Hall and Midland Counties Concerts).
For Oratorios, Concerts, and Concert Party.
Address, 19, Deritend, Birmingham.

MR. FRANK MAY (Bass).

(Evill Prize Holder and Medalist of Royal Academy of Music.)
And the London Oratorio and Ballad Union under his direction.
For Oratorios, Concerts, &c., address, 14, Hanover Street, W.

MR. HENRY POPE (Bass).

20, Bishop's Road, W.

MR. HENRY PRENTON (Bass).

For Oratorio, Classical or Ballad Concerts, Dinners, &c., 39, Graham Road, Dalston, N.E.

MR. RICKARD (Basso).

For Oratorios, Recitals, and Concerts, address, Halifax, Yorks.

MR. WALLIS A. WALLIS (Bass).

For Concerts, Oratorios, &c., address, 35, Fenton Street, Leeds.

MISS LILLEY (Solo Pianist and Accompanist).

For Chamber Concerts, &c., address, 1, Bar Gate, Newark.

MISS VINNIE BEAUMONT (Soprano) engaged in April: 7, Blyth ("Messiah"); 8, Durham; 10, Alford ("Rose Maiden"); 14, Sheffield; 21, Whitby ("Creation"). Point House, Brigg.

MISS MARGARET COCKBURN (Soprano) begs to announce her change of ADDRESS. All future communications to be directed to 37, St. Maur Road, Fulham, S.W.

MISS ELEANOR FALKNER (Soprano) engaged: March 23, Coventry ("Athalie"); 31, Willenhall ("Messiah"); April 4, Free Trade Hall, Manchester; 6, Dudley ("Messiah"); 7, Walsall ("Rose Maiden"); 13, Swadincote ("Lay of the Bell"); 17 and 18, Wolverhampton; 28, Wellington ("St. Paul"); May 2, Manchester.

MDME. LITA JARRATT (Soprano), of the Birmingham Town Hall and Glasgow Choral Union Concerts, Pupil of Mr. Wm. Shakespeare. Engaged: April 3 (Good Friday), Surrey Masonic Hall ("Messiah"); 14, Lincoln ("Ancient Mariner"); 15, Sleaford ("Creation"); 16, Wisbeach ("Creation"); 17, Worcester ("Holy City"); 28, Ware ("May Queen"); 30, Richmond ("Creation"). For terms, &c., address, 96, Dalberg Road, Brixton, S.W.

MISS JULIA JONES (Soprano Vocalist) begs that all communications respecting engagements for Oratorios, Concerts, &c., be addressed, 214, Bridge Road, Battersea, S.W.

MISS BERTHA MOORE (Soprano) will sing April 3, Peckham Rye ("Elijah"); 8, Welshpool ("Rebekah"); 9, Reading ("Loreley" and "Daughter of Jairus"); 13, Gosport (Ballads); 14, Salisbury ("Messiah"); 15, Lewes ("Joshua"); 16, Gunnersbury (Ballads); 17, Maidstone (Ballads), May 1, Holborn Town Hall ("May Queen"); 5, Princes Hall (Ballads); 14, Dublin (Ballads); 20, Bognor ("Hear my Prayer" and "Wreck of the Hesperus"). Other engagements pending. For vacant dates, address, 103, Ladbroke Road, Bayswater, W.

MISS CLARA PERRY (Principal Soprano, Carl Rosa Opera Company). Disengaged after May, 1885. For Concerts, Oratorios, &c. All communications to N. Vert, Esq., 52, New Bond Street, London, W.

MADAME LAURA SMART (Soprano) requests that all communications respecting Oratorio, Operatic or Ballad Concerts, be addressed, 50, Church Street, Liverpool.

MR. BEN DAVIES (Principal Tenor, Carl Rosa Opera Company). Disengaged for Concerts, Oratorios, &c., after May, 1885. All communications to N. Vert, Esq., 52, New Bond Street, London, W.

MR. W. A. FROST (Alto, of St. Paul's Cathedral) is open to ENGAGEMENTS for Oratorio in Churches and Concert Rooms; also for Ballads, Glee, or Pianoforte Solos at Concerts, Banquets, &c. Has already been engaged for the "Messiah" (Harrow and Barking), "Jephtha" (Leicester and Bedford), "Last Judgment" (Bishop Stortford), Palestrina's Masses, &c., five Bach Choir Concerts at St. James's Hall, Haydn's "Passion" (London and Folkestone), &c. For terms, address, 16, Amwell Street, E.C.

MR. HAYDN GROVER (of the Temple Choir) is at liberty to accept a Church ENGAGEMENT as SOLO ALTO for Sunday Evenings only. Address, 10, Cambridge Place, Hyde Park, W.

MR. HOLBERRY HAGYARD (Tenor) will sing: March 3, 13, Cambridge; 18, Luton ("Messiah"); 24, St. Ives (Ballads); 30, Sheffield (Ballads); April 3, Norwich ("Messiah"); 14, Lincoln ("Ancient Mariner"); 15, Sleaford ("Creation"); 16, Wisbeach ("Creation"); 18, Cambridge; 27, Northwood (Ballads); 27, 28, Aylsham ("Fairy Ring"); 30, Dover ("Judas"). For terms (either single or for Concert Party), address, Trinity College, Cambridge.

MR. JOHN M. HAYDEN, Principal Tenor, Salisbury Cathedral, and of the London, Birmingham, and Bristol Concerts. For vacant dates, &c., address, 20, New Street, Salisbury.

MR. ALFRED KENNINGHAM (Tenor) will sing at the following engagements during this month (April): St. John "Passion," Marylebone Church; "Messiah," Kingston; "Last Judgment," &c., Preston; Gade's "Crusaders" and selection from "Samson," Plymouth; Ballad Concert, Wimborne; "Elijah," Hull; "St. Paul," Cirencester; "Joshua," Lewes; "Elijah," St. Leonards; Ballads, City; "Messiah," Guildford; "Messiah," Kensington Town Hall; "Messiah," Westminster; Costa's "Eli," Chelmsford; Bennett's "May Queen," Epsom, &c., &c. For vacant dates, address, Grove-dale, Parson's Green, S.W.

MR. PERCY PALMER (Tenor) requests that all Communications may be addressed to him at his residence, 7, Peterboro' Villas, Fulham, S.W.

CHANGE OF ADDRESS.—**MR. FRANK PEACH**, Tenor, has removed to No. 8, Cotte Road, West Hampstead, N.W. Oratorios, Concerts, Entertainments, &c. "In splendour bright" being admirably sung by Mr. Frank Peach."—*Morning Post*.

MR. ROBERT GRICE (Baritone). Engaged: March 11, Bury, Lancashire ("Seasons"); 23, Sunderland ("Redemption"); 28, Newcastle-on-Tyne (Ballads); April 3, Sunderland (Sacred Selection); 4, Newcastle-on-Tyne (Promenade Concerts); 6 and 7, Stockton-on-Tees (Ballads); 8, Durham (Ballads); 9, Newton Abbot, Exeter ("Israel in Egypt" and "Messiah"); 13, High Wycombe ("St. Paul"); 16, South Shields ("Erl King's Daughter"); 22, Newcastle-on-Tyne ("Christophorus"); 30, Oxford ("Lay of the Bell"); May 6, Oxford; 13, Bognor, Sussex ("Wreck of the Hesperus"). For terms and vacant dates, address, Principal Bass, New College, Oxford.

MR. THOMAS KEMPTON. Engaged: March 26, Holloway Hall ("Daughter of Jairus" & 31, Bach's "Passion"; April 3, Peckham ("Messiah"); 7, Preston ("Last Judgment") &c.; 9, Halstead ("Judas"); 10, Wimborne (Ballads); 11, City (Ballads); 14, Deal ("Crusaders" &c.); 16, St. Leonards ("Elijah"); 21, Guildford ("Messiah"); 22, Morley Hall ("Hero and Leander"); 27, Kensington Town Hall ("Messiah"); 29, Chelmsford ("Eli"). For vacant dates in May and for Quartet Party, address, 52, St. Paul's Road, Canonbury, N.

MR. BINGLEY SHAW (Bass). Engaged: Nottingham (Ballads), February 10; Southwell, 11; Newark, 12; Bow and Bromley Institute, 14; Biddorth, 16; Nottingham, 17; Gonalston, 23; Holloway, 24; Walsall ("Rose Maiden"), April 7; Southwell, 8; Tutbury, 19; Nottingham, 11 and 14; Worksop, 15; Grimby ("Rose Maiden"); 22; Clay Cross ("Creation"), 28. The Cathedral, Southwell.

MR. ERNEST A. WILLIAMS (Bass), of Crystal Palace and London Concerts. For Oratorios, Ballads, &c. Répertoire, Terms, &c., The Professional, 9 and 10, St. Bride's Avenue, E.C.

MISS F. LOCKWOOD, Harpist to the Carl Rosa Opera Company. London address, 6, Frederick Place, Gray's Inn Road, W.C.

LIVERPOOL CONCERT AGENCY.—**MR. JOHN ROSS**, Musical Director Alexandra Theatre, and Choirmaster St. Francis Xavier's, is prepared to send out a first-class CONCERT PARTY, Soprano, Contralto, Tenor, Baritone, and Bass, for Oratorios or Ballad Concerts. Solo Instrumentalists, Violin, Flute, Cello and Piano. Terms and press opinions on application to John Ross, Director of the School of Music, 72, Bedford Street, Liverpool.

THE MISSES PORTER'S CONCERT PARTY.—Ada, Vocalist, Free Scholar, N.T.S.M.; Gertie, Violinist (Pupil of Mr. Carrodus); Amy, Cellist; and Nellie, Flautist and Piccolist. Solos (Vocal and Instrumental) Trios, Quartets. May be engaged together or separately. Terms, &c., 17, Formosa Street, Maida Hill.

MR. JAMES PECK, who for a great many years was with the late Sacred Harmonic Society, solicits EMPLOYMENT as a STEWARD at CONCERTS, or in any capacity connected with musical matters, such as music copyist, &c. 35, Southampton Street, Strand, London, W.C.

THE RISING ARTISTS' ADVANCEMENT SOCIETY (Director, Mr. EDWYN FRITH) is the only Society which guarantees to its members a specified number of public appearances at High-class Concerts. The subscription is extremely moderate for the special advantages to be gained. All young Artists should join. Any approved branch of Vocal or Instrumental Music, also Elocutionists. A large number of Concerts will be given by the Society, commencing April 17. For further particulars apply to 12, Oxford Mansion, W. Vacancies for pupils. Salaried engagements guaranteed. Prospectus on stamp.

MUSIC SCHOOL.—CHURCH OF ENGLAND HIGH SCHOOL FOR GIRLS (Limited), 6, Upper Baker Street, Regent's Park.—Head Music Mistress, Miss Macrone, late Professor of Royal Academy of Music. Fee, three guineas per term. Children from 8 to 13 allowed to begin and continue for two guineas per term. Pupils not in the school pay an entrance fee of one guinea. The fees payable in advance. The Trinity Term begins May 1. Pupils wishing to join Violin Class to send in their names to Miss Macrone. Scholarships will be awarded by Sir George Macfarren in May, 1885, as usual.

F. J. HOLLAND, Chairman.

MUSICAL INTERNATIONAL COLLEGE.—President, E. J. HOPKINS, Mus. Doc. Principal, EDWIN M. LOTT.

Next Local Theoretical Examination throughout the Kingdom, June 3, 1885.

Next Practical Examination for London, May 4, and following days. For further particulars, presentation of Medals, &c., apply to the Local Secretaries of the various centres, or to Hedy Carus, Hon. Sec. Musical International College, 270, Cornwall Road, Notting Hill, W. Number of Local Centres already established, 211.

DR. ALLISON instructed by Post Candidates who passed RECENT EXAMINATIONS for MUS. DOC., OXON., & T.C.D. MUS. BAC., CANTAB., December, 1884; MUS. BAC., T.C.D., 1884; MUS. BAC., OXON., Cambridge 1st Mus. Bac. (1st Class), 1884; 1st Mus. Bac., Oxon., 1885; L.R.A.M. (1885), Local R.A.M. "With Honours," 1884; S.P.M., F.C.O., A.C.O. (1885), L.T.C.L., A.T.C.L. (1885), and others. Pupils of Dr. ALLISON won a GOLD MEDAL for Pianoforte playing, and THE GOLD MEDAL for HARMONY, Counterpoint, and Plan or Design at the Manchester Gold Medal Musical Competitions in January, 1885, and at some recent Examinations, one of which was in London and another was for the Mus. Doc. Degree, the only Candidates who passed were those who received their preparation lessons by post from Dr. Allison, of whose Pupils and Correspondents many more than 100 have passed Musical Examinations. Theory of Music, Acoustics, Orchestration, and Composition (including Revision) by Post to Correspondents anywhere. Singing, Organ, and Pianoforte by Personal Lessons. CAMBRIDGE HOUSE, 68, NELSON STREET, MANCHESTER.

DR. CORBETT gives LESSONS through post in Harmony, Counterpoint, Instrumentation, Form, &c. Upwards of 50 Pupils have passed Examinations, including Mus. Bac., L.R.A.M., F.C.O., and L.Mus. T.C.L. Address, College of Music, Shrewsbury.

MR. ARTHUR J. GREENISH, Mus. Bac. Cantab., F.C.O., A.R.A.M., gives Organ and Pianoforte lessons. Harmony, Counterpoint, Acoustics, &c., taught personally or by correspondence. Candidates prepared through post for Musical Examinations. 23, Maitland Park Road, Haverstock Hill, N.W.

HARMONY LESSONS (by Post) by an Organist. Holder of Honours Certificate for Harmony, Counterpoint, &c. Pupils prepared for Examinations. W. T. D., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

HARMONY and COUNTERPOINT.—LESSONS given, by Correspondence or by Visits, by a Young Gentleman, Student and Silver Medalist at the London Academy of Music, and pupil of Mr. John Francis Barnett for Composition. Terms extremely moderate. Address, H. C., 59, Freegrove Road, Holloway.

HARMONY (Piano).—A Young Lady, A.Mus. T.C.L. Highly recommended by Sir Julius Benedict, gives LESSONS. Schools attended. For terms, address, A.Mus., 15, Dover Street, W.

MR. R. STOKOE, Mus. Bac., Cantab., F.C.O., gives ORGAN and PIANOFORTE LESSONS. Harmony, Counterpoint, Composition, &c., taught personally or by post. Terms moderate. 14, Down Street, Piccadilly.

MR. W. H. TUTT, Mus. Bac., Cantab., L.R.A.M. in Composition, teaches Harmony, Counterpoint, Acoustics, &c., by Correspondence. Ashburne, Derbyshire.

MR. C. FRANCIS LLOYD, Mus. Bac., Oxon., L.Mus. T.C.L., gives LESSONS in HARMONY, COUNTERPOINT, &c., by post. Address, Market Place, South Shields.

DR. CROW, of Ripon Cathedral, teaches HARMONY, COUNTERPOINT, FUGUE, &c., by Correspondence.

DR. TAYLOR prepares CANDIDATES for MUSICAL EXAMINATIONS by Post. Address, Wolverhampton Road, Stafford.

TWO Young Men (brothers), VIOLINIST and PIANIST, are desirous of finding LESSONS or ENGAGEMENTS. Would begin Pupils or take fairly advanced ones. Very moderate terms. Address, B. W. L., Messrs. Novello, Ewer and Co.

TRINITY COLLEGE, LONDON.

PRESIDENT: THE EARL OF ABERDEEN.

CLASSES AND LECTURES.

TRINITY TERM COMMENCES APRIL 27, 1885.

Students (Professional and Amateur) are received for a complete course of musical training or for a single study. The following is a list of the subjects taught:—

HARMONY.—Gordon Saunders, Mus.D., Baron Bodog Orczy. Humphrey J. Stark, Mus.B., C. W. Pearce, Mus.D., James Higgs, Mus.B.
COUNTERPOINT.—H. J. Stark, Mus.B., James Higgs, Mus.B., C. W. Pearce, Mus.D.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

APRIL 1, 1885.

SIR HENRY BISHOP'S OPERAS

By F. CORDER.

THE name of Sir Henry Bishop, though a household word in the ears of all English lovers of music, is not associated by the present generation with any kind of stage entertainment, save that one or two of his most hackneyed songs are occasionally dragged into feeble operettas, where their undying freshness and vigour present only a too glaring contrast to the flaccidity of their surroundings. We all know "Bid me discourse," "Tell me, my heart," "Should he upbraid," and I fancy that a few of my readers must have heard "Home, sweet Home" and "My pretty Jane." Thanks to the admirable cheap editions of Messrs. Novello, nearly the whole of the contents of Sir Henry Bishop's nine volumes of collected Glees and Choruses are not only extant but in the highest degree popular in the present day. But his operas? Why, these are his operas, or at least, the best and largest portion of them.

I suppose that most of my readers are aware that until about half a century ago opera in England meant nothing more nor less than a farce or melodrama with just so many songs and choruses stuck in as the piece would bear without being absolutely killed by them. Owing to this pleasing and artistic method of procedure the only chance of immortality for a work was for one of the two component parts, play or music, to be very good and the other very bad; the two elements were utterly incongruous and could not survive together to a more enlightened age. Such invertebrate pieces as "The Quaker," "The Waterman," and "No Song, no Supper," have lived through their music, while the "Forest of Bondy," "The Miller and his Men," and many other excellent plays have been completely divested of their unnecessary music, and enjoyed long lives as melo-dramas pure and simple. This is another proof of the truth of Wagner's oft-made assertion that the old form of opera—a play with incidental music—is an incongruity and an anomaly. Music and drama may be excellent separately, but it is just when they are excellent separately that they refuse to unite, and, when forced into conjunction, are both inartistic and unsuccessful.

To begin with a few biographical details, it may here be stated that Henry Bishop was born in London on November 18, 1786, and died at the age of over 68, on April 30, 1855. His first production was an operetta, played at Margate in 1804, and his last an ode for the installation of the Earl of Derby as Chancellor of Oxford in 1853, scarcely a subject which "yearned for musical expression," but it procured him his degree of Mus. Doc., a distinction which doubtless cheered his last days.

Bishop's works for the stage, consisting of ballets, operas of various calibre, and arrangements, testify to his industry, being about ninety in number. The following is a complete chronological list:—

1804, Angelina (Operetta). 1806, Tamerlan and Bajazet (Ballet), Narcisse et les Graces (Ballet), Love in a Tub (Ballet), Caractacus (Opera). 1808, The Mysterious Bride. 1809, The Circassian Bride, Mora's Love, The Vintagers. 1810, The Maniac, or

* Referring to the remarks upon this air in THE MUSICAL TIMES of November there is little doubt that it is Bishop's very own, all family resemblances notwithstanding. It was only called "A Sicilian air" to fill a gap in a volume of native music edited by him.

the Swiss Banditti. 1811, The Knight of Snowdon (Lady of the Lake). 1812, The Renegade, The Æthiop, The Virgin of the Sun. 1813, Haroun Alraschid, The Miller and his Men, Harry le Roy, For England ho! The Brazen Bust. 1814, The Farmer's Wife, The Wandering Boys, Sadak and Kalasrade, The Forest of Bondy, The Maid of the Mill (additions), Doctor Sangrado, The Grand Alliance, John of Paris (adaptation). 1815, The Noble Outlaw, Brother and Sister, Telemachus, The Maid and the Magpie, Cymon (additional music), Comus (additional music). 1816, A Midsummer Night's Dream, Who wants a wife? Guy Mannering. 1817, The Heir of Verona, The Libertine (Mozart's Don Giovanni, adapted), The Humorous Lieutenant, The Duke of Savoy, A Father and his children. 1818, The Barber of Seville (adaptation), Marriage of Figaro (adaptation), Zuma, or the Tree of Health, The Illustrious Traveller, December and May. 1819, The Heart of Midlothian, Fortunatus, A Rowland for an Oliver, Swedish Patriotism, The Gnome King, Comedy of Errors. 1820, The Antiquary, Twelfth Night, Henri Quatre, The Battle of Bothwell Brig. 1821, Don John, Two Gentlemen of Verona. 1822, The Law of Java, Montrose, Maid Marian. 1823, Clari, or the Maid of Milan, Cortez, The Beacon of Liberty. 1824, My Native Land, Charles the Second. 1825, The Fall of Algiers, Angelina (re-written), Coronation of Charles X., Edward the Black Prince. 1826, Aladdin (Fairly Opera), The Knights of the Cross, An Englishman in India. 1830, Adelaide, Under the Oak, Hofer (adaptation), The Tyrolese Peasant. 1832, Home, sweet home! The Magic Fan, A Bottle of Champagne, The Sedan Chair, The Romance of a Day. 1833, Yelva, The Rencontre. 1834, Rural Felicity. 1836, The Doom Kiss, Manfred. 1841, The Fortunate Isles.

I need offer no excuses for reprinting a catalogue of so much interest. It will probably call up many an old and pleasant memory in the minds of some of my older readers. Of the music to the Shakespearian plays only some half-a-dozen songs and glees survive, partly because the rest were mostly interpolations, the text of the poet having been sadly cut about and added to in order to suit the supposed taste of the period. The "Midsummer Night's Dream," for instance, was made quite an opera of between Bishop and Dr. Arne. The adaptations from Mozart, Rossini, and others were often terrible perversions of the originals. Some of the most popular glees were composed for the dramatic versions of Sir Walter Scott's novels. Of these, "Guy Mannering" alone is still played, in a mutilated condition. It is in this that the favourite glee, "A fox jumped over the parson's gate," occurs, the words of which are so nonsensical apart from their dramatic context. "The Knight of Snowdon," a spectacular drama, founded on the "Lady of the Lake," contained the famous "Tramp Chorus." If any of my readers possess THE MUSICAL TIMES of just twenty years ago they will there find an interesting series of articles, by Sir G. A. Macfarren, on Sir Henry Bishop's "Complete collection of Glees and Part-Songs," detailing the entire contents of the nine volumes and giving the name of the play or opera in which each piece originally occurred. I cannot of course go over the same ground again, nor is it necessary. To give an account of all the ninety works of Bishop would not even be possible, many having had only a transient existence, the music of the majority never having been printed, and the librettos (if we may so term them) possessing but scant interest. Some general remarks on the more interesting, and an analysis of a couple as samples of the rest, may, however, be permitted.

I must take this opportunity of observing that our standing reproach of being an unmusical nation would be best removed by our exhibiting a little more respect for, and interest in, our acknowledged great masters of the past. True, the Purcell Society has endeavoured to resuscitate some of the works of our most eminent musician, without the slightest encouragement from outside; but when we look abroad and see the great firm of Breitkopf and Härtel preparing complete editions of the hopelessly dead and gone works of Palestrina, Carissimi, and actually the fifty or more operas of Grétry, in full score, when we see Societies even in Sweden, Norway, and other minor musical countries founded to encourage and publish national music, we cannot but wonder that England could not find subscribers enough to justify the publication (even in pianoforte score) of at least the works of Bishop. There is a wealth of melody, a fertility in choral devices, and, above all, an English national character about his music which renders it at once a lesson and a delight. The singular weakness of construction observable in many of his concerted pieces arose from no ignorance of the laws of musical form but from pure carelessness, a rather strange thing in so good a musician. Scarcely more than a dozen of his operas have ever been published in complete vocal score, though single pieces from nearly all go to make up the "Complete Collection of Glees." That much of what still remains in MS. is equal to the published pieces I affirm most emphatically from personal acquaintance with many of the works. "Zuma," "The Maniac," "Henri Quatre," and others have songs of great beauty which have never been reprinted, though the vocal scores of these particular three operas were indeed published at the time of their performance. I have a vivid remembrance of the fine music to "Manfred," used by the late Mr. Phelps in the splendid Drury Lane revival of that work. This is, however, among the lost works, having, I believe, been accidentally burnt at the theatre. This fate also overtook one of Bishop's first and greatest successes, "The Circassian Bride," which was produced on February 23, 1809, and received with much enthusiasm; the theatre was burnt to the ground the following night, and much valuable music perished in the flames.

"Love in a tub," one of Bishop's first ballets, may still be met with, being a stock piece with pantomimists (or "Variety knockabouts," as I believe they now style themselves); it is a sort of classic, like the German piece of buffoonery, "Hirsch in der Tanzstunde," but I know not whether the original music remains to it.

"The Maniac," which has the absurd sub-title of "The Swiss Banditti," is full of good music, out of which may be singled the well-known chorus "The tiger couches in the wood" (in Switzerland!). I would give much to find a copy of this play, for among other extraordinary things there are some Swiss fishermen who sing about "roaming the ocean," and seem to be a kind of pirates. One would be glad to know at what part of the coast of Switzerland they landed.

"The Heir of Verona," "The Maid of the Mill," "Brother and Sister," and many others, are only partly by Bishop, having been supplied with extra songs (probably at the demand of the singers) by Whittaker, Reeve, and other composers.

"Clari," a very maudlin domestic drama, will for ever remain famous by the fact of "Home, sweet home," having been its principal number; in fact, the piece seems written up to the song.

The most important operas in our long list are the following: "The Maniac," "The Farmer's Wife," "Zuma," "The Gnome King," "Henri Quatre," "The

Law of Java," "Maid Marian," "The Fall of Algiers," "Aladdin," and "The Doom Kiss." I include "Aladdin" on account of its ambitious scope, but it was one of Bishop's few decided failures. It was composed in opposition to Weber's "Oberon" when this work was under order for the rival house of Covent Garden, and though written with the utmost pains to eclipse the "foreigner," it was hopelessly worsted in the competition. In spite of all Bishop's earnestness, or perhaps because of it, "Aladdin" shows little of the vigour and brightness so conspicuous in many works which were merely dashed off as required. It is, indeed, a curiously disappointing work.

"The Law of Java" has for its opening glee the famous "Mynheer van Dunk," the words of which have been so exquisitely Bowdlerized for the use of ladies as—

We fairies gay
At set of day.

We will now give a detailed description of a couple of the plays which Bishop supplied with music, the musical melo-drama of "The Miller and his men," by Pocock, and the opera of "Zuma," by Dibdin, serving as general types. If in these degenerate days there are any among my readers who have in their childhood indulged in the rapturous delights of a model theatre, and who feel yet a sweet thrill of remembrance at the name of Skelt, these will not need much reminder of the first of these two pieces. But, for the benefit of the benighted ones, a sketch of that once famous drama is necessary.

Though "The Miller and his men" is entirely English in character, the scene is laid somewhere in Germany, the names of the characters preserving that delightful vagueness of nationality which is a feature of all old plays. *Grindoff*, a rich miller, is really the chief of a band of robbers who infest the country. He vainly woos *Claudine*, the daughter of *Kelmar*, an old peasant in reduced circumstances. Of course she has a peasant lover, *Lothair*, who, to win money and his love, joins the robbers with the intention of betraying them. Meanwhile, some of the band "burgle" *Kelmar's* cottage, with the double object of carrying off the maiden and robbing *Count Friberg*, who is benighted there whilst travelling. The former purpose is successful; the latter is frustrated, and leads to a pursuit of the marauders. *Kelmar* suspects *Grindoff*, and, wildly seizing him by the throat, discovers that his innocent miller's smock covers a breastplate of mail. The secret is then out, and *Count Friberg* besieges the mill with his soldiers. *Grindoff* threatens to fire his powder magazine and blow everyone to atoms, but the faithful *Lothair* saves *Claudine*, and so the robbers are satisfactorily exploded by themselves. Such is the sweet and simple story of the piece, with which, it is scarcely necessary to state, the music has little connection. The admirable round, "When the wind blows," opens the piece, and is one of Bishop's most vigorous inspirations. The situation is slightly absurd. The scene shows a perspective landscape, with a lake at the back, and the windmill (with sails to work) in the far distance. A boat is seen to put off with two or three men and their sacks of flour. On their landing (I am speaking of the fine Drury Lane revival of 1866) these two or three men have multiplied into about twenty (a large gang for one mill), who advance to the footlights, sing their chorus, and then walk off, to be no more seen till the next chorus, which takes place in the robbers' cave. As they carouse (for robbers must always carouse) they sing a very lively chorus, "Fill, boys, and drink about," which is more in keeping with the situation than usual. The second robbers' chorus (in Act 2), "Now to the forest we repair," is not nearly so characteristic, though an

excellent piece of music in itself. The only other vocal number is the sestet "Stay, prithee stay!" which really has some connection with the dialogue of the piece, if not with its plot. It occurs in the scene in *Kelmar's* cottage, when *Claudine* and her father dissuade *Count Friberg* and his comic servant *Karl* from continuing their journey through the storm. Pretty as this piece undoubtedly is, its weakness of construction and jaunty character, ill suited to the situation, prevent our according it high praise.

Were I not dealing with the music rather than the drama, I could say much of the unintended comicalities which abound in "The Miller and his men," as in most melo-dramas. One anecdote, however, I must take leave to relate, though it has nothing to do with music.

At the Drury Lane revival the part of *Lothair* was played by young P., who was notoriously uncertain about his words. Mr. R., who played *Kelmar*, gravely warned him, with mischievous intent, just before the piece began, that there was one of his first lines which no *Lothair* had ever yet delivered correctly, and offered to bet that P. would break down. The words in the part were—

Though you may prevent my following her, you cannot prevent my loving her.

Of course, the warning made *Lothair* nervous, as was intended, and on arriving at the fatal line he caught *Kelmar's* eye fixed expectantly on him, stammered and paused just sufficiently to attract the attention of the audience, and then broke out desperately—

Old man, you may prevent my loving her, but you cannot prevent my following her.

which absurd perversion, I was told, he found himself forced to make every succeeding night.

A parallel to this ludicrous persistence in a conscious blunder is afforded by the case of a well-known lady singer of the present day, who told me that she found herself compelled to give up singing "Kathleen Mavourneen," her favourite song, because having once been told of a singer who perverted the words—

the blue mountains glow

into—

the glue mountains blow

she found herself invincibly impelled to make the same distortion; if she resisted the impulse she inevitably burst out laughing and spoilt the song that way.

"Zuma, or the Tree of Health," is a more pretentious, and therefore more amusing work than "The Miller and his men," being dignified with the name of opera, and containing some sixteen musical numbers by Bishop, besides extra songs by Braham. The story is taken from one of a set of old French moral tales, which are one of the earliest remembrances of my childhood. Indeed, its dramatic character struck us children even in those days, and we adapted it as one of our first nursery plays, the Peruvian native dresses being a great attraction. The plot turns upon the vain endeavours of the conquered Peruvians to keep from the Spaniards their last possession, the secret healing virtues of the chinchona bark. *Zuma*, a native girl in the service of the vice-queen, endeavours to secretly heal her beloved mistress, who is attacked by malaria, and, being discovered, is accused of poisoning her. The Indians refuse to save her by declaring the true nature of the dose, and *Zuma* is about to be burnt. Here Dibdin departs from the original, and makes all end happily through the stale old device of the comic servant, who has climbed up a tree and accidentally overheard a conference of the Indians on the subject. The original ending (and that of our own drama) is that the Indians relent, disclose the secret, become Christians,

and the whole company take a dose of quinine all round, which would form a thrilling subject for a *finale*.

The printed libretto has a preface which will, I doubt not, find a sympathetic echo in the hearts of all librettists, though I cannot see that in this particular instance the composer has been very exacting. It is as follows:—

ADVERTISEMENT.—To that Liberal Public which has sanctioned so many of the Author's previous attempts, he ventures to say, in defence of his *Intentions* with regard to the present Opera, that it has been so transformed, transposed, and altered in various ways, for the sake, no doubt, of improved musical subjects and situations, that it may not be improperly compared to the production of a provincial Scene-painter, who, having commenced the representation of a Grove, was so assailed with hints, commands, and advice from every part of the Theatre that, in consequence of unavoidable acquiescence with all, his intended Landscape became a Street.

This is truly cutting, and a little further on the fettered genius utters another remonstrance in the shape of a footnote.

The irregularity of measure of several of the songs has been occasioned by adaptation of the words to music, in lieu of retaining those better attempts at verse which belonged to and grew out of the Story of the Piece.

In truth, some apology is needed for the exceeding feebleness of the "attempts at verse." The list of characters is a rather large one, but this is owing to the fact that then, as now, few of the good actors could sing, and none of the good singers could act, so that a number of small parts were necessary. The principal characters are *Mirvan*, husband of *Zuma*; *Ximco*, his father; *Azan*, his enemy; *Doctor Bonoro*, a Spanish physician; *Cesar*, a black servant; *Oriana*, the vice-queen; and *Zuma*, her attendant; but there are eleven other persons of minor importance.

The overture is not so interesting as many of Bishop's ("The Maniac," "Law of Java," &c.), but it is a fair piece of work, though a mere *pot-pourri* of the leading melodies. The chief of these are the striking concerted piece in the last scene, "Daughter of error," and the Peruvian March, in which a slight attempt at "local colour" may be discerned. The following is the theme of the latter, played in unison:—



The first scene, a wild landscape in a Peruvian forest, with the famous tree of health in the centre of the stage, opens with a pretty glee, "The silver queen," which in general outline somewhat resembles the "Chough and crow." The second number, which occurs at the assembling of the natives, begins with the Peruvian March, in which the chorus joins. The libretto runs thus:—

CHORUS, commencing by a sort of whisper and swells by a gradual *crescendo* to a burst of grandeur and terrific effect.

Soft let the Lamla sound
To guide our cautious feet,
And then each tribe around
The muffled Bam-bam beat.

The poet appends a naïve footnote:—"The author has most respectfully to apologise for these imaginary names of Peruvian instruments." Although a very pretty chorus there is no sign of any "burst of grandeur and terrific effect," the composer thus neglecting the poet's intention most reprehensibly. After one or two unimportant numbers we come to a sort of comic song for *Dr. Bonoro*, a commendable piece in its way, though the humour, needless to say, is very feeble. The finale to the first Act, where a sort of garden *fête* at the viceregal palace is taking place, is rather elaborate, consisting first of a dance measure, "Let the lively banja play" (more imaginary instruments!), succeeded by a pretty unaccompanied trio and a final concerted movement of considerable spirit.

In the second Act the villain of the piece (a very mild one), *Azan*, has a good bass song about "Fell revenge." Then there is another terrible comic song for the black servant, *Cesar*, with the highly intelligent refrain of—

Chickarack, karawack, ho, ho, ho!
Chickarack, karawack, ho, ho, ho!
Dingle, jingle, ting tang taro!

which it is really difficult to imagine any sane audience listening to and not rising in their wrath to demolish the theatre. Then comes an elaborate concerted piece, the words of which really call for quotation, but the situation which they illustrate must first be explained.

Zuma's child has been carried off by a minor character, *Picquillo*; why it is needless here to state. *Picquillo* loses his way in a gold mine (!) the tunnel of which conducts him to a pit in the viceroy's garden. *Cesar* hears him call for help and clambers down. He presently rescues the infant but leaves *Picquillo*, for reasons not explained. Meanwhile, a comic scene, hardly in the best of taste, occurs between *Dr. Bonoro* and an elderly *demoiselle d'honneur*. Aspersions are cast upon the lady's character and she invokes the foul fiend to come and remove her if there is any truth in the slander. At this moment *Cesar* rises from the ground at their feet with the child in his arms, causing the lady to scream and faint. The concerted piece then begins—

Cesar.
What de matter, lady bright?
Pickaninny do no harm.

Doctor.

Sure, I can't believe my sight!
"Twould Old Nick himself alarm.
By rising up thus, like a sprite from the grave,
You've killed the old lady, you devil, you have!

Cesar.

Massa Doctor, true me tell
How it happen all.
Down de well
Me tink him fell.
Moder, loud him call.
Blackee go
Down below,
Fetch him up, dat all!

Picquillo (beneath).
Halloo! halloo!

Doctor.

What's next to do?

Cesar.

More children? I go see.
(*Gives child to the Doctor and descends again*.)

Zuma (entering, followed by Sancho).

Cease your coward attempts my firm faith to destroy.

Mirvan (entering, followed by Inisilla).

Fair lady, these arts you but vainly employ. (Seeing *Zuma*.)

My *Zuma*!

Zuma.

Dear *Mirvan*!

Both.

Ye pow'rs! my boy! (Seeing child.)

SEPTETTO.

Mirvan and Zuma.

With rapture transported, with gratitude wild,
What joy thus beholding our beautiful child!

Inisilla and Sancho.

With wonder transported, indignant and wild,
With scorn thus insulted no more I'm beguiled.

Clara, Doctor, and Garcia.

With rapture transported, with gratitude wild,
What joy thus regaining their beautiful child!

This is obviously "one of those better attempts at verse, which belonged to and grew out of the story of the piece." And such was the balderdash which composes up to a very recent date used to deliberately set to music!

In the last Act two solos for *Zuma* deserve mention, and we must not forget the highly effective chorus,

"Daughter of error," which occurs when the heroine is being led to execution. The unusual course is taken of lighting the fire before tying the victim to the stake, which would probably cause a difficulty were not the execution stayed by the appearance of *Picquillo* and *Dr. Bonoro*, who explain all, the opera then ending with a chorus of joy, two verses of which deserve reproduction here, for their beauty of rhyme and perspicacity of sentiment.

Doctor.

Kind critics ne'er quarrel,
But tender good for ill,
And change to a laurel
Our green tree of health.

Mirzan.

With rapture o'erflowing,
If plaudits bestowing,
You sanction the growing
Of our hope of wealth.

The libretto of "*Zuma*" is by no means an unusually bad specimen of its class. It is only literally true that in those days they sang what was too silly to be spoken; is the book of "*The Bohemian Girl*," to say nothing of other comparatively modern operas, any more sensible or poetic?

Before concluding, I would call attention to the admirable way in which Sir Henry Bishop writes the accompaniments to his choruses. The violins, instead of merely playing the melody, usually have brilliant semiquaver passages in the higher octaves, thus giving a life and animation which many composers would do well to emulate. His scores are rather oddly arranged, the instruments being thus placed:—Timpani, tromboni, trombe, corni, clarinetti, flauti, oboi, fagotti, violini, &c. The reason for placing the clarinets out of their usual position being far from obvious. The music paper of the period seldom having more than twelve staves when there were many voice parts, the less important instruments were written out in a supplement at the end of the piece, a procedure which made it impossible for the conductor to know whether the players came in rightly or not. The instrumentation is simple, but always good and effective, the composer being shrewdly alive to the fact that he was writing for an orchestra of mediocre powers and a small body of strings. Messrs. Novello, Ewer and Co. are now printing the band parts to many of Bishop's glees from the original scores as far as these can be got at, for the MS. parts hitherto used are quite incorrect, having probably been vamped up by various hands from the pianoforte score to save the trouble and expense of hiring original copies. If they could find it worth while to reprint the vocal scores of, say, a dozen, at least, of the best operas, *with the spoken text*, they would do a good service to the cause of art; but I fear that this is impracticable, for there is such a flood of contemporary music imperatively demanding purchase that we do not feel justified in spending our money upon classics of value only to the curious. And with us English, when we have settled the matter in its pecuniary aspect, there is no more to be said. But what about starting a Bishop Society?

OBSERVATIONS ON MUSIC IN AMERICA

By JOSEPH BENNETT.

II.—CHURCH MUSIC.

In touching upon this subject, I must first of all take into account certain facts which lie a long way back. The United States stand almost alone among civilised nations in not possessing a tradition of Church music. European communities without exception have inherited this from the past; we in England certainly not less than our neighbours. From the time when our stately cathedrals arose to

represent the piety and artistic feeling of an age we sometimes call "dark," each mother church has kept extant amongst us the principles and practice of a high order of sacred song. We need not, however, go back farther than the Reformation for the purpose in view. With the establishment of an English Church professing a reformed faith, a new era began in the history of English Church music. All the glory of that era—there is much of it—we inherit, and though, even in this branch of the art, changes are at work, its standard is still sustained by Tallis and Gibbons, Purcell and Croft, and their many compeers. Puritanism was as much a rebellion against Church music as against any other practice of the Establishment. True, it sang Psalms, as after the battle of Dunbar. "'The Lord General made a halt,' says Hodgson, 'and sang the 117th Psalm, till our horse could gather for the chase.' Hundred and seventeenth Psalm, at the foot of the Doon Hill; there we uplift it to the tune of Bangor or some still higher score, and roll it strong and great against the sky."

No doubt the Barebones Parliament sang lustily and with good courage during its frequent religious exercises in St. Margaret's Church at Westminster. But, without slandering any of these participants in mighty events, whose thunders have reverberated through all following time, we may express a doubt whether Puritanic psalmody deserved to be called music. Puritanism smashed organs, or burnt the cases and melted the leaden pipes for bullets; it lit fires with treasures from Cathedral libraries, dispersed the singing men and boys, and reduced the service of song to the level at which some Scottish Presbyterians are still content it should remain. Afterwards even psalmody became an abomination and a loathing to our stern protestors, who banished it, as an unclean thing, from their places of worship, or compromised with more tolerant brethren and left the chapel, while those brethren, like their Divine Lord and His disciples, "sang an hymn." Out of the midst of these people proceeded the founders of the Anglo-Saxon community beyond the Atlantic.

Expanding from groups of colonists animated by bitter prejudice against the acceptance of any artistic sacrifice at the altar of religion, the great Western republic started, as regards church music, on almost hopeless terms. It had no standard of merit or method, and its growth, in this respect, has been determined by chance or vagary. Hence the poor character of much of the music heard in American churches, and the strange ideas which prevail with regard to what constitutes public praise. Let me not forget to say here that some good work has been done for improvement by individual Americans. The late Lowell Mason, though by no means a gifted composer, had a true conception of what church music should be, and laboured hard to make his countrymen appreciate it. Mason died years ago, but a great deal remains to be achieved before even his modest standard of congregational singing is reached. Let any English musician open a book of American church music and he will be astonished at the mass of common-place stuff that seems to have found favour with congregations. It can only be compared with the effusions which industrious English compilers in the last century used to obtain from obscure sources for the benefit of Dissenters. From the scope of these remarks two exceptions must be made. First, they do not apply to that curious institution, the quartet choir and its repertory. American quartet choirs are generally composed of efficient singers, and possess a copious, ambitious,

and often miscellaneous repertory not unaffected by the theory that it is wrong to let the devil have all the pretty tunes. The second exception is found within the fold of the Episcopal Church. Unhappily, the American branch of the Church of England numbers, comparatively speaking, but a handful of adherents. It has only hundreds where Baptists and Methodists are counted by the million. Still, there it is, a little leaven in the middle of a great lump, and within its places of worship may often be found a musical service as excellent as any of those concerning which Englishmen think themselves entitled to boast. It may be due to the example and influence of the Episcopal Church that English worship-music is more and more extensively used. Wherever I went, in the course of my recent tour, I found the English church-composer represented, and I was assured that his popularity is constantly growing.

I should weary my patient reader were I to give particulars concerning every church visited by me. Enough if I deal with three or four of special interest, beginning with Plymouth Church, Brooklyn, so long famous as the scene of Mr. Henry Ward Beecher's labours.

Not having the advantage of previous knowledge, I crossed the wonderful Brooklyn Bridge, on one bright November Sunday, with great expectations. Surely this was natural enough. Plymouth Church is the goal of many a pilgrimage; the fame of its pastor has gone forth into all lands, and his words unto the ends of the earth. Every stranger, to whom religious things are of any concern whatever, visits Plymouth Church, hoping that he may be lucky enough to get his foot over the threshold, and his ear within the range of Mr. Beecher's voice. Having all this in mind, together with the fact that the church has a princely revenue, I looked for a model service in things musical as in other. There was, of course, the previous question of obtaining admission at all. The Presidential election had just been decided by the defeat of the Republican candidate, and Plymouth Church is Republican or nothing. Moreover, Mr. Beecher had himself done no little towards the rejection of Mr. Blaine. In some sort he was the head of the "Mugwumps"—as Republican traitors were called—and, in that character, had incurred the bitterest wrath of a disappointed party. Would he, from the pulpit, retort upon his adversaries, and meet with spirit an angry congregation? For satisfaction on these points, there was a special rush that morning. By good fortune, however, I gained an entrance through the "stage door" of the establishment.

Plymouth Church is plain enough for the sturdiest descendant of a Pilgrim Father. The *Saturday Review* used frequently, in its bold, bad way, to jeer at "Dissenter's Gothic," but at Brooklyn there is no pretence of architecture save that of the convenient and humble barn. Only the organ transgresses in this respect; raising, in the gallery behind the platform, a huge lumbering mass of wood and pipes, designed as to outline and detail after some classic model. In front of it, and on either flank, sat the choir, numbering, perhaps, forty or fifty voices. The congregation flocked in quickly, talking politics; many of them wearing their hats as far as the pew door, in the fashion I have seen English Dissenters of the sterner sort affect. Meanwhile, the organist, Mr. Walter Damrosch (son of the late regretted Dr. Leopold Damrosch), extemporised a voluntary decidedly modern in character; a single phrase being worked through various metamorphoses, and presented amid many diverse harmonic circumstances. As, however, the phrase was a pretty

one its persistence mattered little, and the voluntary may be described as clever and effective. At its close, the choir stood up for an opening anthem, but not the congregation, who maintained, throughout the performance, a sitting and a complacently critical attitude. This seems to be the normal state of the congregation at Plymouth Church. They are preached to, and prayed for, and they like to do their praise by proxy, save after the sermon, when one may suppose that gratitude for a pulpit orator like Mr. Beecher brings them to their feet and opens their mouth in song. The anthem was a poor composition by some American musician, whose name I did not think it worth while to obtain. Its performance, conducted by Mr. Damrosch—an assistant playing the accompaniment with neither taste nor skill—proved to be fairly good, according to an amateur standard, and I only regret that Mr. Damrosch did not know of my coming, because, in that case—as he was good enough to assure me—he would have chosen a work better in itself, and more efficient as a test of the choir. The remainder of the musical service, with a single exception, consisted of hymns, the performance of which, like that of the anthem, had the help of Mr. Walter Damrosch's *bâton*. I can spare myself the trouble of making remarks upon the collection of tunes used in Plymouth Church, because that morning Mr. Beecher gave the best possible proof of a desire for something better. Holding a new book in his hand, the reverend gentleman made a short address to the congregation, explaining why a supplementary collection of tunes had been adopted. Almost of course, he deprecated total abandonment of the old one. Whatever their musical merits, the familiar tunes had, he said, won a place, not only in the memory, but in the heart of the people, and were not lightly to be disturbed. I looked over the Supplement, then for the first time introduced, and found its contents very largely derived from English sources, well chosen, and adapted to raise the character of Plymouth Church music precisely where elevation is most needed. It may be of interest to add that a tune by Mr. Joseph Barnby was selected for the inauguration of the new book. The hymn, sung congregationally, had an effect which strongly reminded me of the Weigh House Chapel service when the late Rev. Thomas Binney officiated in that now non-existent edifice. Mr. Binney drew around him a congregation largely composed of men; so does Mr. Beecher, and the sonorous majesty of a thousand male voices gave character to the musical service in the one place as now it does in the other. I cannot imagine why Mr. Beecher's people do not take the praise of their Zion into their own hands. No greater contrast was possible than between the coldness and apathy of the hymns sung by a small choir to a seated congregation, and the warmth and life of the one hymn whose strains were borne aloft on the strength of the whole upstanding mass of worshippers. I have spoken above of an exception to hymnody. This had place during a short baptismal service, which, after a very old fashion, formed an episode in the larger act of the congregation. Here the choir, without organ accompaniment, softly chanted some texts of Scripture with touching effect, and supplied the one feature that lifted the proceedings above a very ordinary level.

I heard one quartet choir in New York, and desired to hear no other. Not that the performance was bad. Churches on Madison Avenue do not tolerate indifferent music when it is a question of regaling Sunday ears. The four singers under whom I sat were artists in their way, and quite worth the, no doubt, large salary paid them. But I could not

force myself to regard their doings as other than a kind of *divertissement* thrown in for some relief to the religious proceedings. I repel the charge of uncharitableness on this account, since who could look on the well-dressed congregation—with ladies resplendent in diamonds—as they sat listening to the picked singers in their pay, and associate them with an act of worship? It is said that the quartet choir is going out of fashion, and for a long time past many American voices have been lifted up against it. The institution will die, unwept and unhonoured, save, perhaps, by those who, looking mainly to the interests of the musical profession, regret the loss of an opportunity for advancement such as cannot easily be replaced.

I now ask my reader to go with me into the "wild West," to the youthful City of Denver, in Colorado. Denver sprang into existence about twenty-six years ago—that is to say, when adventurers began to dig and delve for ore in the adjacent Rocky Mountains. It had a turbulent youth, like most far Western towns, and was considered eminently "unhealthy" in the far Western sense, which connects that term with pistol shots and bowie stabs. The place is not wholly staid and sober even now; occasion arising, from time to time, for a kind of informal purge, when authority warns objectionable elements that their room is more to be desired than their company. A stranger, however, might live in Denver some time and have no cause to suspect this, the appearance of the town being that of a steady, industrious and prosperous community, some 50,000 strong. As an example of rapid growth Denver is a marvel. Where the buffalo roamed a quarter of a century ago, and where, later, stood rows of unsightly wooden shanties, are now streets of noble houses, with shops that would do credit to Paris or London. The public edifices are numerous and imposing, and at the head of those devoted to religious uses stands an Episcopal Cathedral, a spacious Lombardo-Gothic edifice, which—though by no means suggestive of a Cathedral in Europe—is an architectural success. Thither, on the Sunday before last Christmas day, I plunged, rather than walked, through fast falling snow, that shut out the light of heaven, but could not deaden the sound of merry sleigh-bells. Concerning the musical service awaiting me I had no pre-conceived ideas, though the circumstances of an isolated town in the midst of a vast, scarcely settled region, did not encourage sanguine hopes. Here, however, I was again reminded that the unexpected always happens. As a matter of fact, the service in Denver Cathedral that morning was one of the best that ever came under my observation. The Organist, Mr. Damrosch—another son of the late professor in New York—played an excellent instrument with much taste as well as executive facility; and the choir of boys and men—properly vested in cassocks and surplices—did the greatest credit to the precentor, Mr. Stevenson, who is, I believe, an Englishman. A better choir I do not expect to hear, either as regards quality of tone or precision and delicacy of execution. Everything they attempted, from the processional hymn to the recessional, was thoroughly well done, and in a reverent spirit; following in all respects the English model. The congregation joined in the responses, chants, and hymns; but the choir had, of course, the anthem to themselves, and I only regret that my late friend, Sir John Goss, is not now amongst us to be assured that his "O taste and see how gracious the Lord is" was perfectly given in that far-away place. At the time of evening service I again made my way through now dark, deserted, snowed-up avenues to the church which had impressed me as a phenomenon, and found the same excellence

displayed in Handel's "And the glory of the Lord," the boys here taking up their points with remarkable firmness and precision. Nothing, in fine, could have been better than the day's doings, morning and evening, and I hereby send my congratulations, over five thousand intervening miles, to Mr. Damrosch and Mr. Stevenson, whose acquaintance I now regret that I did not make. It is impossible to over-estimate the influence for good of such musical services as those in Denver. They, at least, afford America a standard of merit, and I have the best right to believe that they are by no means uncommon in the larger cities of the Union.

Farther west still, if the reader pleases; this time to the wonderful city which stands at the foot of its encompassing mountains, a monument of Mormon energy and faith. "Gentile" belief and practices have now a firm footing in the Zion founded by Brigham Young and the dauntless band who started with him from Nauvoo into the then unknown wilds of Northern Mexico. Probably the Mormons would not have it so if they could help themselves; but Salt Lake City is under Federal authority, and on a slope of the adjacent mountains stands Fort Douglas, armed with highly persuasive Federal cannon. All the world is therefore free to come and go within the territory where Mormonism remains, and promises to remain, the dominant faith. There are several "Gentile" churches in Salt Lake City; Episcopalians, Roman Catholics, Presbyterians, Methodists, Congregationalists, and Baptists having one or more within the shadow of Brigham Young's great Tabernacle. The adherents in each case, however, are comparatively few, and I apprehend that the enterprise of these sects is regarded as bearing a missionary character. We were a small band in one of the Episcopal churches on Christmas morning last. Pious hands had decorated the pretty little Gothic building with festoons of fir, and many a Scriptural text, but this could not have been done for the admiration of a crowd. Perhaps twenty people, all told, had gathered, when a choir of three young women and two young men, seated round an American organ near the chancel, rose and sang "Hark! the herald angels" to Mendelssohn's well-known strain. With such humble means only humble things were attempted, the musical service being limited to responses, chants, and hymns. All these were rendered with spirit, and even with some effect. What if the young lady organist occasionally showed inexperience in dealing with extemporised harmonies. The entire proceedings were so hearty, simple, and appropriate to circumstances that I could only regard them as successful. I did this none the less readily because everything served to remind me of an English village church, wherein life reigns rather than the somnolency that is first cousin to death.

My experience of "Gentile" church music began and ended as described above. I shall, perhaps, be expected to dwell longer upon that of the "Latter-Day Saints," of whose artistic doings it was my privilege to make close observation, thanks to the friendly attentions of Mr. Calder, the chief music-seller in the place, and himself not only a Mormon, but the son of one who held high and honoured rank in his Church. Considering all things, especially the work that devolves upon a people engaged in the rougher operations of founding a State, the Mormons make very praiseworthy efforts to secure for themselves the sweetness and light of art. They support an organisation known as the "Careless Orchestra"—a suggestive name, but meaning no more than that a Mr. Careless is its leader. Regarding the composition and capacity of the Careless Orchestra I cannot speak, but, perhaps, some of its

members were those I heard discoursing solemn music in the streets of the city during the small hours of Christmas morning. A theatre is also one of the appendages of the Mormon Church. Here the young people who have formed themselves into dramatic associations make public appearances; among the performers being some called by names conspicuous in the short and stormy record of those who followed the Prophet of Nauvoo. The most important musical society is that which forms the Choir of the Tabernacle. It numbers about one hundred and fifty voices, and has been fairly well trained for work making but a moderate demand upon executive power. I attended the Tabernacle service on one occasion, and had then an opportunity of estimating its capacity, under the favourable conditions afforded by a building which, through chance or otherwise, has solved the problem of acoustics in a large place. The Tabernacle has room for near upon 10,000 people, and is elliptical in form, with low walls from which springs a roof unsupported by pillars, and somewhat resembling the inside of the longitudinal section of an egg-shell. At one of the curving ends, rising from the level of the floor to a considerable height, is a capacious platform for the officers of the Church, behind whom, and on either side, are the singers, the huge organ lifting its vast mass in rear of, and above all. Round the building, save as just described, runs a deep gallery, and seats cover the ample area. It is a literal fact that, when the building is empty, a person standing at one end can hear a pin drop at the other. This was demonstrated to me again and again, the impact of the little bit of metal against the floor being distinctly audible. It follows that a preacher need not speak above a conversational pitch in order to be heard all over the place. Even the feeble voice of the aged President, John Taylor, travels to every ear. From this it is easy to imagine the effect of the great organ, and the resonant tones of singers whose vocal powers are kept in strength and vigour by bracing mountain air. The Mormon service is, musically speaking and otherwise, of the plainest character, resembling that of an English dissenting chapel. A curious feature is the almost absolute dumbness of the congregation. They do not sing, the whole duty of vocal praise being delegated to the choir, and they make no responses to the extemporaneous prayers; only when some eloquent orator—and there are many among the Mormons—dwells passionately upon their persecutions and foretells an ultimate triumph, a loud "Amen" rings through the building. The hymns are sung to tunes of an old-fashioned type, such as may be found in Rippon's English collection of sixty or seventy years ago, and in almost every popular American collection of the present day. Even tunes which necessitate repeated lines, and those containing passages of imitation, are not discarded from Mormon use; their spirited and sometimes rather rollicking strains being delivered with every appearance of real enjoyment. The choir, as a rule, goes right through the hymn, whatever the number of its verses, while the huge congregation, turning a sea of faces full upon the performers, sit and quietly listen. Sometimes, as on the occasion of my visit, music of a more complex character is attempted. The anthem I heard, for example, contained a short solo, very well delivered by a young Scandinavian professional, to the accompaniment of a small orchestra as well as the organ. By this time the Mormons have amongst them again a young musician (son of the late Brigham Young) who has been trained at our own Royal Academy of Music, and will doubtless make a conspicuous feature in the Tabernacle services. But, quite apart from him and the Scan-

dinavian aforesaid, there seems to be no lack of musical talent in the Mormon ranks. I was especially struck with the sopranos, the quality of whose tone, and the fervour of whose style, suggested the existence of a considerable Welsh element—the more readily because Wales sends to Utah a large number of converts. It is clear that the Latter-Day Saints devote a proper amount of attention to music, regarded as an element in public worship. The fine Tabernacle organ of sixty stops affords, in itself, a proof of this. It was built entirely by Utah mechanics, under the superintendence of Mr. Joseph Ridges, all the material not available on the spot being brought in waggons from the railway terminus, then many hundred miles away, on the other side of the great plains. The instrument, which has three manuals and a powerful pedal organ, is of noble proportions, and contains many excellent stops. It is now, for repair and extension, in the hands of Mr. Johnson, a Scandinavian immigrant, who has himself built a fine two-manual organ in the Mormon Assembly Hall. I am indebted to Mr. Johnson for an opportunity of trying both these instruments, and I regard both as instances of victory over the difficulties presented by a remote and isolated spot where no skilled labour, save that of the builder himself, could be obtained. In the present work of enlarging the Tabernacle instrument I found Mr. Johnson assisted by nobody save a young man, son of President Taylor.

My space is now exhausted, if not my theme. Going from details to deductions, I arrive at no other conclusion than that America, notwithstanding a bad start in Church music, and various present drawbacks, is on the right path and making progress.

THE GREAT COMPOSERS

By JOSEPH BENNETT.

No. XV.—GLUCK (continued from page 573, Vol. 25).

At this period (1778) it became a question of Gluck's settlement in Paris, where he had previously been no more than a visitor. He evidently desired to remove thither from Vienna. This we learn from a letter addressed by him to M. Guillard, his librettist at the moment:—

"So manage as that the Queen shall demand me only for an indefinite time—for some years—in order that I may gracefully get away from here; but this must be done without loss of time, because I will no longer travel in winter, I would start at the beginning of September, and I must know a couple of months in advance so as to sell my furniture and arrange my affairs."

This matter remained unsettled in July, since we find the master writing as follows to the Abbé Arnaud:—

"You are quite right, Monsieur, I cannot finish my two operas at Vienna. I must be near the poets, as we do not understand each other very well. I expect to leave here in September if M. de Vismes can obtain the Empress's permission for me to go to Paris. Without that I cannot start, the reasons you may learn from M. le Bailly."

Gluck's reference to a misunderstanding with his poets as one reason for hastening to Paris should not be passed over here. He was the most fastidious of composers in this regard, and would not abate one jot of the principles upon which he had determined as the essential basis of musical drama. Thus the letter to M. Guillard above quoted contains a mass of detail regarding the libretto of "Iphigénie en Tauride." From it we gather that he made his librettist a mere hack, and also that he was invariably right on the points concerning which he took his

collaborateur to task. But can it be that Gluck sometimes prepared his music first and had words written to it? If not, how are we to read the subjoined paragraph?

"As regards the words for which I now ask, I must have a verse of ten syllable lines, and be careful to put a long and sonorous syllable in the places which I have marked. Let your last verse, moreover, be sombre and solemn, if you would have it in accord with my music."

Interpreted by ordinary rules, this passage certainly reads as though the composer sometimes ran ahead of the poet in true Rossinian fashion.

Having, as we must assume, obtained permission from the Empress, Gluck arrived in Paris in November, bringing with him the score of "Iphigénie en Tauride." The genesis of this work deserves particular attention. It appears that Devisme, the Director of the Opéra, conceived the idea of obtaining a lyric drama on the same subject from each of the two great rivals for the admiration of Paris. As a stroke of business this could not be surpassed, but it demanded no small measure of diplomatic tact, and even at the outset the manager met with a check. When made acquainted with the project and offered Guillard's book, Gluck would neither listen to the one nor accept the other. He was not going to risk the success of his career upon a formal encounter the issue of which might be decided by incompetent or partial judges. For some time he remained in this frame of mind, and even promised the libretto to Grétry. Devisme, however, managed in the end to conquer his objections, and it may be that Gluck was allured in some measure by the secret hope of so outshining his rival as to set at rest all question of their opposing claims. At this change of mind Grétry was much annoyed; even going so far as to accuse Gluck of cruelly playing fast and loose with his desires. Assured of the German master's co-operation, Devisme proceeded to negotiate with Piccinni. In his *Notice sur la vie et les ouvrages de Nicolas Piccinni*, Ginguené has preserved a report of the conversation which took place:—

D. Here is an excellent libretto which I propose you should set to music. It is "Iphigénie en Tauride." M. Gluck is composing another, and an impartial public will decide between you. We shall see, as in Italy, two masters writing the same work; it is a plan which I desire to introduce into France.

P. But, Monsieur, for that it is necessary that the poem should be the same.

D. It is not quite the same poem, but the subject and plan are identical.

P. You are not ignorant, Monsieur, of the intrigues and even hatreds which exist against me, without reason on my part. Should the "Iphigénie en Tauride" of M. Gluck be first heard there would be no chance for mine.

D. I give you my word that your work shall be produced before his. Give me yours, in turn, that you will speak of this to nobody, not even to your most intimate friends. In this you are yourself concerned, for, if this affair is to produce the effect I anticipate, there must be not the least suspicion of it. Go to work in all confidence. My own judgment and the opinion of many excellent connoisseurs assure me that the book is an excellent one. Begin upon it immediately. Count upon the pledge I have given as to the performance of your opera before Gluck's; I await yours as to the secrecy required.

Piccinni went to work accordingly with closed mouth, and had finished two acts when disquieting news reached him. Gluck's "Iphigénie en Tauride," said rumour, is to be produced forthwith. In great distress the deceived master hurried to Devisme,

who met him with apologies and excuses. True, Gluck's work was actually in rehearsal, but the manager's hand had been forced; the Queen had given her orders; *que voulez vous!* In vain Piccinni remonstrated, and urged Devisme to keep his plighted word. All his arguments were met by pleading royal command, and the poor composer retired in despair. This did not prevent him, however, from showing the libretto to Ginguené, who pronounced it a stupid rhapsody, and only after hard persuasion undertook its amendment; the composer having resolved to persevere rather than waste the labour already expended. Meanwhile Gluck's rehearsals went bravely on, he superintending all in his earnest, not to say vociferous, manner. Some one present on a more than usually noisy occasion asked a Piccinnist what he thought of the marvellous music. The partisan answered: "Admirable. I find only one little fault. Every time that Gluck, striking the floor with his cane, cries '*pianissimo!*' he ought to say to the orchestra '*ta-pagissimo!*'"

"Iphigénie en Tauride" was produced at the Opéra on May 18, 1779, and achieved a great success, notwithstanding that, in some respects, it stood quite *hors ligne*: being destitute of a love motive, and having only one ballet, itself proper to the action of the piece. Marie Antoinette was present, and led the applause. As a matter of course, the Piccinnists were furious, not only because of Gluck's good fortune, but on account of the treatment their master had received. Thus war broke out more furiously than ever, the first shot being fired from Piccinni's side in the form of a pamphlet, *Entretiens sur l'état actuel de l'Opéra en Paris*, written by an architect named Coqueau. It would be of little use closely to follow here the ups and downs of the strife; enough that both the masters held aloof from active participation in a squabble which they assuredly regretted.

We are tempted, however, to take note of one of the charges bandied to and fro by hot-headed partisans, because it deals with a matter always interesting. It was said against Gluck by Coqueau that the air "Amour, viens rendre a mon âme," in the French version of "Orphée," had been stolen from the Italian composer, Bertoni. It will be remembered that on a former occasion the master had encountered and refuted a similar accusation. Gluck's friends met the charge with spirit by challenging Coqueau, through the *Journal de Paris*, to produce Bertoni's air and also the date of his score. In reply, the accuser had the air engraved and scattered over Paris, accompanied by the following commentary:—

"1. The air 'So'che dal ciel' has for ten years been in the hands of amateurs of the capital, and I have seen several Italian copies; that is to say, copies written in Italy. It has been sung at several concerts, public and private, both before and after the production of 'Orphée,' under the eyes of M. Gluck, and always in the name of Bertoni. On these occasions Gluck made no protest against plagiarism. 2. The air is not in the scores of the Italian 'Orfeo,' engraved in London, Vienna, and elsewhere, while during the first representations of 'Orphée' in France there was a public rumour to the effect that the air had been composed by M. Gluck in Paris for M. Gros."

The *Journal de Paris* promptly gave currency to an anonymous reply. Here it is:

"It requires so little talent, some say, and so little merit to write airs like that which ends the first act of the French 'Orphée' that Chevalier Gluck is not tempted to challenge the article in your journal which has the temerity to assign it to Bertoni. However, as the truth ought to be spoken, you should

know, Messieurs, that M. le Chevalier Gluck composed that air for the coronation of the Emperor, and that it was sung at Frankfort on that solemn occasion by M. Totzi; that later it was inserted in his opera, 'Aristée,' performed at Parma on the occasion of the Infant's marriage, for which he had been called from Vienna, and that it was sung in Parma by Madame Girelli. Would it not have been curious and amusing, Messieurs, had M. le Chevalier Gluck produced at Parma, as his own, an air by Bertoni already known to all Italy? For the rest, if it is true that this air may be found in a work of Bertoni, let any one examine the score of his 'Orfeo' and he will be fully convinced that it is not M. le Chevalier Gluck who has copied Bertoni."

Meanwhile, Coqueau, whose honour and veracity were no less at stake in this quarrel than Gluck's, wrote to Bertoni for corroboration. The Italian musician replied in terms as follows:—

"I am much surprised at the question put to me in your letter, and I have no desire to compromise myself in a musical quarrel which, judging by the warmth you display, may come to be of importance. I beg you to allow me to answer simply that the air 'So' che dal ciel' was composed by me at Turin for the Signora Girelli. I forget in what year; I cannot even say whether I wrote it for my 'Iphigénie en Tauride,' as you assure me; I believe, rather, that it belongs to my 'Tancrède,'* but this has nothing to do with the question whether it belongs to me. That it is mine I must and do avow, with all the truth of an honourable man, full of respect for the works of great masters, but full of affection for his own."

Triumphant Coqueau straightway sent Bertoni's letter to the *Journal de Paris*, with a note declaring that only Gluck's denial of its assertions could destroy its effect. But this attempt to force the master's mouth utterly failed. He remained obstinately silent, and allowed judgment to go by default. In all probability he had no real defence to make, and it is not less likely that the singer, Gros, could have told a story, had he chosen, incriminating himself as the instigator of the petty theft. Gros wanted a bravura air, perhaps, and here was one to hand. *Voilà tout!*

Our master's next opera for the Académie Royale was "Echo et Narcisse," but the engagement did not conclude until after some haggling about the price. Gluck, in fact, put up his terms. He received 12,000 crowns for "Iphigénie en Tauride," and wanted 20,000 for the new work. Eventually he came down to 14,000, and then the bargain was struck. "Echo et Narcisse" proved a disappointment, the house, at the second representation, being half empty, and still more desolate at the third. How the Piccinnists rejoiced to hear this good news! They triumphed, in sneers and mock condolences, all along the line. But, as usual, Marie Antoinette stood Gluck's friend; appointing him music master to the Children of France—an office that would necessarily fix him in proximity to the Court. This, however, could not console the deeply-mortified composer, who, from the height of "Iphigénie en Tauride," had fallen very low. He even fretted so much as to bring on a serious illness. "On Friday last," announced the *Journal de Paris*, "M. le Chevalier Gluck was attacked by a serious illness, the symptoms of which were so alarming that his friends feared for his life. Although still suffering, he is absolutely out of danger." On recovering, the master quitted Paris for Vienna, where we find him writing as follows (Nov. 30, 1779) to Gersin, who had sent a libretto:—

"I am touched by the honour you have done me in sending the plan of a tragedy which I might set

to music. I find it admits of grand effects, but doubtless you do not know that henceforth I write no more operas, and that I have finished my career. My age and the disgust I experienced lately at Paris in the matter of my 'Narcisse,' have made it impossible for me to compose another."

Meanwhile, the authorities of the Académie Royale thought to appease Gluck by reviving "Echo et Narcisse," with certain emendations of the poem. It was proposed, moreover, to take the *bâton* from Francœur and give it to some one more capable. Francœur naturally appealed to the composer, who replied in the subjoined terms:—

"I am very sorry for the trouble between you and M. le Bailli du Roulet on account of one of my works—it seems I am never to be free from the squabbles of the Paris Opéra, neither when I am near nor far away. The other day I received a French paper, in which it was said that I am opposed to Mdlle. Beauménil playing the rôle of Echo in the same opera. I am no longer astonished at having so many enemies in Paris when so many lies are invented for me. All this abates whatever desire I may have had to return to Paris, for I hate like death all such annoyances. I beg you to excuse me if I leave those concerned at the Opéra to decide your complaint against M. Bailli, especially as I am not in Paris. If I were master you would have cause to complain of nobody, for I have always thought much of your musical talents, and the constant friendship which you have shown. I hope that justice will be done you, and peace soon re-established."

Gluck's friends mustered in strength at the revival of "Narcisse," and applauded the music demonstratively; but the public would not sympathise. At the second performance the receipts dropped to 2,500 livres; at the third to 1,500, and, of course, the work was soon again withdrawn. This did not tend to bring its composer back to Paris, at the risk of hastening to a crisis his augmenting infirmities, nor did Gluck, we may well believe, find much consolation in the misfortune that happened to Piccinni's "Iphigénie," when, after much squabbling, that work was produced on the Académie stage (Jan. 23, 1781). The Italian composer deserved nothing but pity. In the very crisis of his struggle for supremacy a drunken artist ruined all. Let M. Desnoiresterres tell the story:—

"The curtain rose; the opera began. Piccinni awaits in lively anxiety the entrance of *Iphigénie* in the first scene. She appears; but what is the matter with her? Her features are changed; her eyes have a haggard expression, her legs are hardly able to sustain her. Is it the presentiment of *Orestes'* misery and the perils he will have to face? Is it Diana which thus agitates her priestess? If it were so the poor composer, pale, alarmed, would not follow, with such marked anxiety, every gesture of the cantatrice. Already he had no doubt of his misfortune—*Iphigénie* was drunk! Thanks to the priestesses and to one who was badly recompensed for his services, she was kept upright, and managed to get through the act, to the astonishment of the house. On going off she plunged her face in a basin of water, which revived her and brought back her self-possession, but not her harmonious *timbre* and her pure, enchanting diction. She followed her rôle to the end without making a wrong entry or losing a bar, and without singing false, but with a veiled accent, a look clouded by the vapours of half-dissipated intoxication; a monotony of tone and gesture about which no mistake could be made. In an instant the joke went from box to box: 'This is not *Iphigénie in Tauride*, but *Iphigénie in Champagne*.'"

* On this point Bertoni was correct.

Of course, the Gluckists heightened this misadventure to the measure of a catastrophe; being, in their turn, accused by Piccinni's friends of having conspired to bring it about. "Knowing the Bacchanalian weakness of Mlle. la Guerre, who played the chief rôle, they invited her to a grand banquet, and made her drink so much wine that the poor lyric Princess became incapacitated." Piccinni went home from the Opéra "with death in his soul." It was all very well for the King to shut up the offending artist in prison—where, by the way, she again drank more wine than was good for her—this could not redeem the past. Nor could Mlle. la Guerre herself, when liberated and in her right mind, make recompense, though she tried, singing and acting divinely, besides throwing all possible significance into the lines:—

O fatal day! how vainly do I wish
That in my life it may not reckon'd be!

It came, however, as a potent balm to Piccinni's wound that, when Gluck's "Iphigénie" was revived, and that of the Italian master played three days after, the first drew 2,740 livres, the second 3,538. Later, it is true, Gluck made up lost headway, his "Iphigénie" fairly remaining mistress of the field. As late as May, 1781, the German master cherished his resentment against Paris, and maintained his resolve never to return. On that date he wrote:—

"Do not believe the rumours going about with regard to my proximate return to Paris. Till superior orders compel, I will never go to that city, unless the French agree as to the kind of music they want. That flighty people, after having received me in the most flattering manner, appear to be disgusted with all my operas, which do not now attract the crowd as formerly. And look at the 'Seigneur bénéfaisant' which now engages their attention! They would, it appears, return to their *font-neufs*. Well, let them."

In June, 1781, the Opéra took fire during a performance of Gluck's "Alceste," and was burnt to the ground. Pending its re-erection, the company gave concerts at the Tuileries, where a comical episode in the Gluck-Piccinni struggle took place. An Italian air by Gluck being in the programme, Piccinni's friends retired from the hall, in order, as they magnanimously said, not to interfere with the enjoyment of the opposite party. The Gluckists applauded the air furiously, whereupon, to their utter discomfiture, it came out that for Gluck's piece one by Jomelli had been substituted. The laugh went round now on the other side.

When the Opéra re-opened at the little Théâtre des Menus-Plaisirs, "Echo et Narcisse" was revived for a third time, and at last with some success. There was consolation for Gluck in this, but more, perhaps, in the fact that his rivals, even Piccinni himself, to some extent adopted his musical method. A passage in Grimm's *Correspondance littéraire* has a bearing on this point:—

"The zealots for Gluck, those enemies so unjust and discouraging to the talent of his rival, are the greatest partisans of (Piccinni's) 'Didon,' and pretend that Piccinni has turned Gluckist. . . . We do not disguise the fact that M. Piccinni has worked more at the recitative of this opera, or that he has put into it more purpose, more variety, and, above all, more of the accent of passion and feeling. His airs, always melodious and well constructed, have gained in truth and present an energy of expression of which his detractors did not believe him capable."

As the year 1782 went on rumours spread of Gluck's intended return to Paris. It was even said that he would bring with him a new opera. There was some reason for the report, a letter from the master being received at the Opéra about the end of

August, in which he offered, for 20,000 livres, a new work, "Les Danaïdes," engaging to bring it with him in October. The price was an obstacle at first, but matters were going on swimmingly when the fact came out that another hand than Gluck's had been engaged upon the opera. Forthwith M. le Bailli du Roulet was requested to inform Gluck that the Committee of Direction, having learned that only the first two acts of "Les Danaïdes" were by him, could not count upon the success of the work as though there were no joint authorship. Hence they were justified in offering no more than 10,000 livres for the work, with the understanding that, should its first representations prove successful, they would cheerfully pay the balance. In January, 1783, Gluck replied that, the state of his health preventing him from journeying to Paris, "Les Danaïdes" would be taken charge of and directed by Salieri, under which circumstances he would lower his price to 12,000 livres. Naturally the Committee at once divined that Salieri had aided Gluck in the composition. They answered that respect for Gluck alone had induced them to derange their programme and announce "Les Danaïdes," that the same motive could not apply to Salieri, and therefore that they would not undertake to bring out the work until, following the usual course, it had been examined and approved. This would have ended the transaction with a less persevering man than the German Orpheus, who proceeded to assail the Committee at a very weak point—that is to say, he obtained the French Ambassador's influence and active interference. The Count de Mercy-Argenteau even went so far as to assert that not only were the first two acts from Gluck's pen, but that the master had dictated the remainder to Salieri, adding an assurance from the Emperor of his Imperial consent to Gluck's absence from Vienna for the requisite rehearsals. Upon this the Committee gave in, and Easter, 1783 was appointed for the production of the new opera. During the rehearsals of "Les Danaïdes," the judgment of connoisseurs was much divided; but the composer's friends stifled such fears as they felt, and resolved to applaud everything. The first performance was not wanting in untoward events. The Revolution was already casting its shadow before, and Gluck's constant friend, Marie Antoinette, once the Parisian idol, had a comparatively cold reception on entering her box, all the enthusiasm of the assembly being reserved for De Suffren, who had gained some advantages over the English in India. Nevertheless, "Les Danaïdes," despite some very unusual horrors, achieved a great success. The public, we are told, were drunk with it. Now came a grand surprise. Writing from Vienna to M. le Bailli du Roulet, who forwarded the letter to the *Journal de Paris*, Gluck said: "I beg you, my friend, to have printed in the *Journal de Paris* the declaration which I ought to make and do now make—that the music of "Les Danaïdes" is entirely by Salieri, and that I have done no more than give the advice he was willing to accept." Was this letter a forgery? We shall presently see.

(To be continued.)

A NEW CONCERT HALL FOR LONDON.

It will be remembered that a few months ago a discussion arose concerning the paucity of orchestral concerts in London, and utterance was given to a general desire for an increase in their number. This led to expressions of opinion from those well qualified to judge that, under existing conditions, orchestral concerts could scarcely be made remunerative. In other words, that the limited accommodation in

St. James's Hall made high prices absolutely necessary, and that, consequently, a large proportion of the general public was practically excluded from such entertainments of the kind as are actually given. From this it naturally appeared that the desideratum is a new concert room, large enough, in technical terms, to "hold the money." We pointed out that it is little short of a disgrace that Manchester, Liverpool, Birmingham, Leeds, and Sheffield should be better off in this respect than the metropolis. True, we have the Albert Hall, but it would take a great deal of argument to prove that South Kensington is centrally situated, and musicians are unanimous on the point that, however admirable the huge rotunda may be for oratorio on a large scale, it is by no means suitable for orchestral performances. What is needed is a commodious building in a convenient district, and capable of accommodating, say from 4,000 to 5,000 people. Is there any chance of such a building being provided? And, supposing it to be provided, what likelihood is there of its being in demand for musical and other purposes? The most sanguine may begin to despair of a satisfactory answer to the first question, for several months have elapsed since the discussion on the subject took place, and no one has as yet made any sign of coming forward with a practical scheme. There were some who actually dared to suggest that art lovers, with money in their pockets, might provide the people with what is needed out of sheer beneficence. These optimistic folk can scarcely have sufficiently studied our national methods of action in such matters. It is perfectly true that two or three of the great landed proprietors in London, who have so enormously benefited by the rise in the value of house property, could erect a temple of art without in the least degree feeling the sacrifice of money such a work would entail. It is equally true that a dozen or more of our merchant princes could carry out the scheme with equal grace and facility. But to expect that anything of the sort will ever be done by the wealthy classes merely for the sake of art is as unreasonable and preposterous as it is for a child to cry for the moon. If it were a question of endowing a race meeting, or the provision of a site for the slaughter of pigeons, the money would be forthcoming at once. But music is not "sport," and with those who wield the power that money gives, "sport" is the most important affair of life, next to the business of money-getting itself.

It is therefore necessary to approach the subject strictly from the commercial standpoint, and this brings us to the consideration of the second question. If a new concert hall is to be built it must be by private enterprise or by a public company; in either case with the expectation of deriving monetary benefit from the undertaking. Let it be presumed that a site has been secured on the space created by some of the metropolitan street improvements now in progress. This is not an extravagant hypothesis, because the Board of Works has favoured the erection of a new music hall contiguous to the spot now occupied by the establishment known as the Pavilion; and we will do our urban authorities the justice to assume that they care as much, though it may be not more, for music as for music halls. Supposing our new concert room to be in existence, it would need to be occupied frequently in order to render it a remunerative speculation. It is known that at first St. James's Hall was a dismal failure, and at one time the advisability of placing the Company in liquidation was seriously discussed. Further than this, it is an interesting fact in the history of music that the Popular Concerts were first started in order to keep

the building in occupation, and the result has been the establishment of perhaps the most valuable musical enterprise in the world. It is a well known law of political economy that supply sometimes creates demand, and this has been the case with St. James's Hall. At first it was vain for the directors to pipe, for no one seemed inclined to dance. All is changed now. Since 1880 the shareholders have received dividends varying from seven to ten per cent. The significance of this fact will be esteemed by capitalists who at present cannot see their way to realise more than three or four per cent. with safety. But it may be objected that although St. James's Hall is now in constant use, a new building of twice the size might prove a white elephant for a time to those who contributed to the cost of erecting it. We do not wish to be over-sanguine in the matter. It is quite possible that at first the shareholders would receive no dividends—in other words, that they would be in a position similar to those who purchase deferred annuities. But the period of waiting would certainly be less than in the case of St. James's Hall, if we do not misunderstand the changing conditions not only of musical but of social life now in progress. Let us glance for a moment at the probabilities, leaving mere possibilities out of account. It is extremely probable, for instance, that the Sacred Harmonic Society would shift its quarters and enlarge itself to its former dimensions. If it did not, another Society would very quickly be formed to occupy the ground, and permit the public to hear once more the "choral thunder" of Exeter Hall. Then the difficulty concerning orchestral Concerts could be at once solved, and entertainments of this class established either on Saturday afternoons or evenings. The great question of music for the people could also be approached in a practical way. Performances of various kinds could be given on an adequate scale, and at prices within the reach of all. The wonderful success of the Birmingham Musical Association, under whose auspices Concerts are given weekly, at the Town Hall, and attended by nearly 3,000 working people, shows the nature of the work required. Of course the room would possess a large organ, on which recitals could be given at nominal prices, as is done at Bow, Leeds, Liverpool, and other places. Leaving musical performances, there can be no doubt whatever that the hall would be in great request for political and social meetings, popular demonstrations, and the like. Another point would have to be considered, and that is the advisability of attaching a restaurant to the edifice. We would much rather do without it; but if a restaurant would be essential to success, well, of course, it must be endured. In conclusion, let us explain that in advocating the erection of a new concert hall we have no desire to injure vested interest. Existing buildings are admirable in their way, but the misfortune is that they are insufficient for the requirements of the public. That is the case we have desired to establish, and action should be taken without further delay.

On the 23rd of February, the Emperor of Germany conferred a pension of £150 per annum on Dr. Chrysander, in recognition of his long continued and able labour in editing and publishing the works of Handel. On the same day Prince Bismarck telegraphed to Dr. Chrysander congratulating him, and expressing a hope that he might successfully complete his onerous task, and long be spared to enjoy his well-won honours. These good wishes will be heartily endorsed by Dr. Chrysander's many friends in England.

AMONGST the many reforms now strenuously advocated in the notation of printed music none, we think, are more worthy of serious attention than that of the abolition of all abbreviations, which, however useful for composers in writing down their ideas as rapidly as possible, should never appear in published works. An explanation of the meaning of much of this musical shorthand is to be found in most books on the elements of the art, three pages in a treatise now before us being entirely devoted to this subject. It need scarcely be said that even to those students who have learnt the value of notes, and the method of placing them in the bar, in all times, these hieroglyphics are extremely perplexing; for, apart from the absurdity, for example, of having three methods of denoting one form of arpeggio, there are some signs upon the meaning of which musicians themselves disagree; and assuredly the word *Brillenbässe*, used to define certain arpeggio basses, so termed from the likeness of the character to a pair of spectacles, seems a somewhat childish one to be admitted into a musical vocabulary. The tendency to get rid of a number of the now unmeaning signs which have lingered to the present day may be proved by the fact of compositions being published with the passages in which the *appoggiatura* occurs being printed precisely as they are to be played; and no doubt even the *acciaccatura*—often mistaken for the *appoggiatura*, from not having a line drawn through it—will eventually appear as a large, instead of a small, note. It is quite refreshing to see the word "obsolete" after such signs as the *Nachschlag*, the *Chute*, the *Port de voix*, the *Backfall*, the *Double Backfall*, and many others; but we look forward to the time when composers, instead of indicating, will write what they mean, and then it will be thought as ridiculous to dispute about what notes are intended as about the manner in which they are to be performed.

THAT in Africa the performance of a little drama, very much in character like a Greek play, and acted entirely by children, should be organised to "please the white man" seems indeed strange: but we are assured by a young missionary on the banks of the Congo river that such an event actually took place recently at Equatorville. It consisted in the first place of some clever dancing, and then of a little bit of operatic acting, the choruses being rendered by little girls of from eight to twelve years of age. "A strange looking bier," writes our informant, "was carried in on the shoulders of four men, upon which was something or somebody covered over with red baize cloth." This bier, we are told, was placed upon the ground, a pretty little girl sitting by its side. A plaintive song was then chanted by a woman, which was afterwards sung in chorus by the girls. The music of this, it is said, was "sweet and sad," but few of the words could be understood save the oft repeated "Ka-wa-ka"—he is not dead. When the incantation was considered to have worked, there was a noticeable heaving and shuddering in the covered mass on the bier; the red cloth was drawn aside, and a girl was discovered, "her chest heaving quickly and her limbs trembling." Two persons then took her by the arms and raised her to her feet. This ended the play, the simple pathos of which evidently touched not only the "white man" for whom it was especially designed, but the natives, who could better understand and appreciate the merits of the *libretto*. The choruses were sung by the juvenile vocalists with true pathetic feeling; and, from what we can gather from our correspondent, this little "Equatorial Drama" produced a better effect upon the audience than many of more pretensions which have been given in our midst.

WE are glad to find, by many communications from those who have the matter really at heart, that the desire of rendering justice to some of the finest sacred compositions is gradually leading to a movement for the introduction of orchestras into our churches. A letter from a clergyman, recently received, says that he finds it quite possible to organise a small orchestra, with the help of a few professionals, who always kindly give their services, even in a village; and should this example be imitated in our large towns, how many of those works universally admitted as most powerful aids to devotion might then take their place in the service of the Church? When Canon Farrar preached his excellent sermon on music in Westminster Abbey some few years ago, this is what he said, after declaring that "the whole Bible thrills with song," and enforcing his assertion by quotations: "So it is with the one great Book of God; and so it is also with Nature, which is another Book of God. There is indeed little of what can accurately be called music in Nature; for music is the divine prerogative of human and angelic beings; and Nature furnishes only the rude elements of it—the uncut diamonds (as it were) of sound. We may indeed say that the winds of God make music under the blue dome of His Temple not made with hands—music, sweet sometimes, and soft as the waving of angel-wings; or weird, as when it sweeps the wild moors, and mingles her multitudinous murmurs of the withered heather-bells; or awful, as when it roars among the mountain pines." That the highest use of this "divine prerogative" is in the cause of religion can scarcely be doubted; but without the combination of voices and instruments its true power can be but faintly realised; and all who agitate, therefore, for the formation of small orchestras for the service of the Church are really endeavouring to strengthen the eloquence of sacred music.

SIR GEORGE MACFARREN, who occupied the chair at a lecture delivered in London by Mr. Brinley Richards a short time ago, said that "the present is an age devoted to the destruction of popular belief." Certainly it may be termed an age when creeds of any kind are placed upon their trial; and it is much to the credit of Mr. Richards that he has devoted so large a portion of his life to sifting the evidence upon which rested the assertion that musical notation in Wales existed at a time when it was unknown in all the other countries of the world. For some years he has been lecturing to dispel this delusion; and of course, being a Welshman, has raised much angry feeling against himself in the land of his birth. Mr. Richards, however, is not a man to flinch from his self-imposed task when he feels that he has right on his side. It is easy enough to earn the title of patriot by extolling the strong points, and passing over the weak ones of your countrymen; but there are some who are more content with the good opinion of the educated few than with the applause of the uneducated many; and having convinced himself by diligent research of the truth of his theory, we are glad to find that Mr. Richards has the courage to promulgate it. He tells us that "the ancient and authentic chronicle of Caradoc, in the eleventh century, was, for some purpose, altered by the translators, who have actually interpolated passages without a single hint to guard their readers against error." This may be an unpleasant fact for those who have maintained the exceptional powers of the Cymri against all who ventured to doubt them; but "facts are stubborn things"; and he is the best friend of a nation who accepts not its history without patient and unprejudiced examination.

At the time of going to press the illness from which Sir Julius Benedict has been suffering shows no signs of alleviation. The symptoms of bronchitis, complicated with angina pectoris, are severe, and the patient is restless and gradually weakening. His wonderful constitution may, however, make a rally, and delay the end for some time. To his heavy affliction and the distress of his family none of our readers, we feel sure, will deny their warmest sympathy.

GOUNOD's new Paschal Mass was performed for the first time on the 14th ult., at the Eglise de Saint Eustache. M. Gounod himself conducted, and the choir, gathered from the other Paris churches, numbered 300 vocalists. Success was not a moment in doubt. Devoid of theatrical effects, and evidently founded on the classic model of Palestrina, the numbers were at times almost austere in character, the most prominent features being the "Gloria in Excelsis" and the "Agnus Dei." The French papers are unanimous in praising the latest outcome of M. Gounod's religious feeling.

"THE ROSE OF SHARON" was performed at Newcastle by Mr. Rea's choir on the 24th ultimo, with such success as to be styled "the greatest musical achievement ever witnessed in the city." Great part of this triumph may undoubtedly be ascribed to the fact that Mr. Mackenzie conducted in person, and that the principals were such trustworthy artists as Mrs. Hutchinson, Miss Hope Glenn, Mr. Henry Piercy, and Mr. Watkin Mills. The critic of the *Newcastle Daily Journal*, subscribing to the opinion that "The Rose of Sharon" is the greatest oratorio written since "Elijah," adds his conviction that "Mr. Mackenzie is destined to take a position in the musical world never yet attained by any Englishman." Another local critic, not less enthusiastic, takes the opportunity of expressing a hope that the gifted musician will make a second attempt at operatic writing. Both Mr. Mackenzie and his work have met, in Newcastle, with a reception worthy of their deserts.

ROYAL ALBERT HALL CHORAL SOCIETY.

THE only performance we have to note of this Society is that of "The Redemption" on the 11th ult. Gounod's sacred trilogy has now taken a firm position in the repertoire, and whenever it is given we may look for an effective rendering and a large audience. In both these respects there was ample cause for satisfaction on the present occasion. The choral numbers offer no difficulty to Mr. Barnby's efficient forces, and they were given with unflinching correctness and all needful expression. Madame Valleria, sang the soprano music for the first time, and acquitted herself like the true artist she is. It is only necessary to say that Madame Patey and Mr. Santley sang the principal contralto and bass music to signify that these portions of the work received the fullest justice. A word of commendation must be given to Miss Bertha Moore and Mr. Watkin Mills for their services in the subordinate parts. The audience suffered a disappointment owing to the illness of Mr. Lloyd, but Mr. Henry Piercy, a vocalist with a light and agreeable tenor voice, proved a capable substitute.

A correspondent writes to correct our statement last month that there had been eight rehearsals of "The Rose of Sharon," the number having been only five. This being the case, no blame can accrue to the members of the choir for failing to render justice to the work or to their own reputation. It, however, only seems to heighten the feelings of irritation caused by this unfortunate business.

"THE ROSE OF SHARON."

In view of the fact that, through various causes, the performances of Mr. Mackenzie's Oratorio in Central London and the West had not given full satisfaction, it was resolved to make a special presentation of the work under circumstances qualified to guarantee the necessary executive merit. For this purpose engagements were made with Madame Albani—who had never sung the music of *The Sulamite*—with Madame Patey, Mr. Lloyd, and Mr. Santley. Moreover, a fine orchestra, having Mr. Carrodus as leader, was secured, contingents of admirable chorists were obtained from the various London societies which had studied the work, and Mr. Mackenzie himself was brought over from Florence to conduct. We should add that Mr. Eaton Fanning ably presided at the choral rehearsals, of which in all there were eight. So prepared, the performance could only be regarded as an assured success, and such it proved in the full sense of the term.

The hold of "The Rose of Sharon" upon the public was amply demonstrated by the crowded state of St. James's Hall, on Friday, the 20th ult. Every seat had an occupant, and persons were necessarily refused admission for want of room. An effect such as this, like effects in general, must have an adequate cause, and we see in it another proof that positive merit, whether in a Briton or a foreigner, commands honour and reward in terms not to be gainsaid. Mr. Mackenzie obtained a flattering reception on taking the Conductor's place. He is by this time firmly seated in public favour, and if public gratitude means "a keen sense of favours to come," we can only say that there is good reason for it. Humanly speaking, the Scottish composer has the future in his own hands. Regarding the general performance we can use warm words of praise. Setting aside one or two trifling defects of a kind impossible always to insure against, the work was rendered admirably. There were merits, indeed, not approached on any previous occasion, and here we refer above all to the service done by Madame Albani. That lady had made not only the music but the character her own. She had studied the latter dramatically, till its very spirit became hers, and then, calling upon a large stage experience for help, she embodied *The Sulamite* with all the vividness that a Concert platform allows. This was most obvious in the dream scene, where she presented an example of refined and subtle art, most suggestive of realism without being unduly realistic. Her singing was throughout admirable in spirit and execution; the air "The Lord is my Shepherd" bringing to a focus merits upon which it is a pleasure to reflect. Madame Albani gained, as she deserved, the hearty and unanimous applause of her audience. Regarding Madame Patey, Mr. Lloyd, and Mr. Santley, we need not again speak at length—they repeated a familiar success; Mr. Lloyd especially carrying off honours by his delightful singing in the part of *The Beloved*. All praise was deserved by chorus and orchestra—by the former for its excellence of tone, precision, and expression; by the latter for correctness, scarcely marred by a flaw. Mr. Mackenzie conducted admirably, and a word is due to the help rendered by Mr. Musgrove Tufnail in the concerted solo music and the solo of the Officer of the Court. The Oratorio was again heard to its end with unflagging interest, and applauded as that only is which appeals through the voice of genius.

SACRED HARMONIC SOCIETY.

THE Handel bi-centenary celebration of this Society consisted of a revival of the master's undeservedly neglected Oratorio "Belshazzar," on February 27. A better choice could not have been made, and it may be hoped that public attention having been once more directed to this very fine work it will appear frequently in the programmes of this and kindred Societies. Caprice alone can be assigned as the cause for the neglect of "Belshazzar." True, the Oratorio does not contain any one number which has attained popularity apart from the context, but, taken as a whole, it is as varied and picturesque as the best of the companion works. Handel evidently regarded it as one of his best efforts. He seems to have been much pleased with the

libretto furnished by Charles Jennens, though he recognised its intolerable verbosity and exercised a wise discretion in rejecting some portions of the wordy dialogues. Even as it stands the Oratorio is far too long for modern audiences, and one cannot refrain from wondering at the enormous musical digestive powers of our ancestors, who it seems not only sat out a four hours Oratorio, but accepted several Concertos between the parts. "Belshazzar" was first performed on March 27, 1745, at the King's Theatre in the Haymarket, and was twice repeated. The Sacred Harmonic Society revived it in 1847, and the Royal Albert Hall Choral Society in 1873. It is a noteworthy fact that the work was never printed as it was finally left by Handel until the German Handel Society's edition appeared in 1864. The composer set several portions of the libretto twice, and made other revisions which will account for the discrepancies in the earlier editions of Randall, Arnold, and the English Handel Society. The vocal score published in 1873 by Messrs. Novello, Ewer and Co., under the editorship of Professor Macfarren, accords in every respect with the latest intentions of the composer so far as they can be ascertained.

Turning from the historical to the critical examination of the work, it must be observed in the first place that Handel exhibits himself in his fullest vigour in the choruses of "Belshazzar," though for the most part they are written in four-part harmony, and therefore should not compare with the choral numbers of "Deborah," "Israel in Egypt," and "Solomon." In several instances, however, they are marked by immense breadth and grandeur of style. Such are "All empires upon God," "Sing, O ye heavens," and "By slow degrees," while in "Behold, by Persia's hero made," "See from his post," and above all in the chorus of Babylonian revellers, "Ye tutelary gods," Handel displays his feeling for dramatic effect in unstinted measure. In no other work from the same hand do we find more unflinching energy and variety in the choral numbers. If the solos are not as a whole so striking to modern ears, it is because in form and phraseology they are mostly old-fashioned. But here again we note remarkable vigour of utterance, and considerable regard for contrast and characterisation. Compare the airs of *Cyrus*, especially "Great God who yet," with *Belshazzar's* florid and bacchanalian strains, "Let festal joy" and "Let the deep bowl," and we perceive the composer's skill in the art of tone painting. In brief, "Belshazzar" must be reckoned among the masterpieces of oratorio, and it is inconceivable that it should again be permitted to sink into obscurity and forgetfulness.

The most meritorious feature in the performance was the almost perfect rendering of the choruses. Thanks to the training of Mr. W. H. Cummings, the choir had not only mastered the music, but were enabled to pay attention to the matters of accent, phrasing of the florid passages, and proper enunciation of the words. The breakdown that occurred in the episode where the handwriting appears on the wall, was due to a misunderstanding of Mr. Hallé's intentions. Such accidents will continue to occur while one Conductor prepares the works and another takes his place at the last moment. For the most part the solos received ample justice. Madame Patey and Mr. Lloyd, in the parts of *Cyrus* and *Belshazzar* respectively, once more proved their pre-eminence as oratorio singers, and it is impossible to imagine a finer rendering of their share of the music. Miss Annie Marriott, as *Nitocris*, and Mr. Bridson, as *Gobrias*, did the comparatively little that was required of them satisfactorily, and an exceedingly favourable impression was made by Miss Chester, a mezzo-soprano of much promise, as *Daniel*, a part sometimes taken by a bass. The additional accompaniments of Mr. Edward Hecht, and the organ part of Sir George Macfarren, of course open the door of controversy. We shall not enter into the matter here, but must express surprise at the continued unwillingness of Conductors to employ a pianoforte for the accompaniment of the recitatives and airs in Handelian oratorio. The composer's intentions in this matter are clearly expressed, and there would be no difficulty whatever in carrying them out. "Belshazzar" was very warmly received, the audience being probably surprised as well as delighted at the beauty and general effectiveness of the work.

THE BACH CHOIR.

It naturally devolved upon this Association to mark the bi-centenary Festival of John Sebastian Bach in some special manner, and it may be said that the obligation was discharged in a way that was highly creditable to all concerned. It will be remembered that the Bach Choir was formed about nine years ago as a temporary body, for the purpose of reviving the master's "Hohe Messe," and the interest excited by the performances of this extraordinary work led its executants to remain together as a permanent Choral Society. No more suitable offering therefore could be placed on the shrine of Bach on his 200th birthday than a rendering of the Mass, with all the additional effect that could be imparted by a liberal expenditure of time, labour, and money. A guarantee fund was formed, the offerings to which were so large as to prove the existence of a widespread interest in the great composer. Meanwhile the choir and its conductor, Mr. Otto Goldschmidt, went to work with a will. A large extra body of voices was secured, a considerable proportion of which consisted of paid, professional singers, an immense number of choral and orchestral rehearsals were held, and actually some of the obsolete instruments in the score were re-manufactured, including the oboi d'amore and the peculiar high-pitched trumpet, for which a player was fetched from Berlin. After all this zeal and pains, it is not surprising that the performance at the Albert Hall, on the 21st ult., was in most respects unsurpassable. Certainly the work had never before been interpreted in such a fashion, and the event is therefore an honour to music in England. The marvellously intricate and florid choruses, for a long period regarded as all but impossible of proper execution, were given with clockwork precision, and the effect of some of them, notably the "Cum Sancto Spiritu," the "Et vitam venturi," and the "Sanctus," was overpoweringly grand. It was not the fault of the principal vocalists that their share of the work was less impressive. Miss Anna Williams, Madame Patey, Mr. Lloyd, and Mr. T. Kempton (who appeared at short notice as a substitute for Signor Foli) sang conscientiously and well, but the airs are written in a fashion that has passed away, and consequently only possess antiquarian interest. Herein lies one of the reasons for the limited popularity of Bach as compared with that of Handel. The latter studied the capabilities of the vocal organ, and, interpreted by skilled singers, his airs have still power to charm. The old Leipzig Cantor, on the other hand, was seldom content to drop his science, and hence the solos in the Mass are mostly polyphonic pieces in which the voice merely takes one of the "real parts." The most noteworthy exception is the pathetic "Agnus Dei," which proves what a master of expression Bach could be when he chose. It was a pity that after so much trouble had been taken to realise the composer's intentions the score was not rigidly adhered to in every particular. The use of the trumpets in the Credo, and the doubling of certain instruments, were errors of judgment which on such an occasion it is impossible to overlook. Still they did not greatly detract from the merit of a performance which in its way has never been equalled, and for which the thanks of musicians are due to all who took any active part in it.

BOW AND BROMLEY INSTITUTE.

MUSICALLY, the East of London is not so barren in genuine art work as some might suppose. Concerts are sometimes given at Shoreditch and at Bow which put to shame more pretentious efforts in wealthier parts of the metropolis. A conspicuous example was afforded on the 10th ult., when the Bow and Bromley Institute Choir, under Mr. W. G. McNaught, performed "The Rose of Sharon." The shortcomings of those who were responsible for previous renderings of Mr. Mackenzie's oratorio in London have received their due award of blame, and we have no desire to re-open an unpleasant subject; but it is only fair to say that it was reserved for a Tonic Sol-fa Choir to give the first satisfactory interpretation of the work. Mr. McNaught's forces had been well drilled, and a remarkable feature of their singing was the unflinching steadiness in the attack, together with smoothness in the ensemble.

All the *nuances* were well observed, and the voices were well balanced. Though the exigencies of space did not permit of the employment of a large orchestra, the players made up in quality what they lacked in numbers, and the slips were few and comparatively unimportant. Mrs. Hutchinson sang the music of the title *role* with quiet taste and expression, and, except for an unfortunate mistake in the air "The Lord is my Shepherd," she left little to desire. Miss Hilda Wilson repeated her now familiar success in the contralto airs, and Mr. Watkin Mills was highly acceptable in the bass music. Mr. Lloyd was as artistic as ever, though an apology was made for him on the ground of hoarseness. The hall was crowded, and the audience was very liberal in its applause.

LONDON MUSICAL SOCIETY.

A PROGRAMME of exceptional interest to musicians was performed on the 25th ult., at St. James's Hall, by this Society. The items were but three in number, but all of them were given for the first time in England. The first was a selection of three numbers of Dvorák's orchestral "Legenden," a series of ten pieces, Op. 59. They are full of the Bohemian composer's individuality, and strongly national in colour. Unfortunately the rendering was tame and quite devoid of the life and character they evidently need. Consequently the effect was not so great as could be wished. The next work was Schumann's Cantata, "Der Sängers Fluch," a companion to "Der Königssohn," produced last year, the poem being by the same author, Ludwig Uhland. These works were written near the tragic close of Schumann's career, when clouds had already commenced to obscure the sun of his genius. Further, his intensely subjective nature could not lend itself completely to the illustration of any given subject, and, consequently, although a great deal of "The Minstrel's Curse" is charming as abstract music, the absence of dramatic vigour cannot fail to be felt. The music flows on pleasantly enough, but one fails to realise the scene pictured by the poet. For concert purposes the third work, Rheinberger's legend "Christoforus," is far more effective. It was given at the Düsseldorf Festival last year, and was received with much favour. The beautiful story of St. Christopher has been well treated by the librettist, F. von Hoffmanns, and Rheinberger's music is remarkably graphic and spirited. In a scene where the Saint is tempted by seductive spells there is a suggestion of Wagner, and in a chorus descriptive of the havoc caused by Satan's legions, we are reminded of Mendelssohn's "Walpurgis Night." But, speaking generally, the music is as fresh as it is melodious and picturesque, and "Christoforus" should certainly become popular with choral societies. It cannot be said that the performance of either cantata was altogether satisfactory. Some of the soloists, whose names need not be mentioned, left much to desire, but Miss C. Elliot and Mr. Thorndike were commendable, and Mr. H. Piercy sang with much taste and feeling. Mr. Barnby had worked up the choir to a condition of efficiency, and the choruses in Rheinberger's work were extremely well sung; but the orchestral playing throughout the evening was very rough, and once there was an absolute breakdown, necessitating a stoppage and a recommencement of the movement. An incident of this kind is scarcely creditable in a performance by a high-class Society.

CRYSTAL PALACE.

THE Saturday Concert of February 28 was principally devoted to the works of J. S. Bach. A very excellent selection was made, commencing with the overture from the Suite in C, for strings, oboes, and bassoons. This overture consists of a strong introduction, and a clear and masterly fugue with frequent episodes for wind instruments alone. The overture was followed by the familiar Chaconne from the sonatas for violin without accompaniment—a series of pieces absolutely unique, of which it is to be regretted that the few violinists who are able to grapple with them select for performance only a few of the more popular movements. The fugue in G minor, the Bourrée in B minor, and the chaconne are tolerably often played; and one occasionally hears the Gavotte and Rondo from

the sixth sonata; but there are many other movements quite equal in merit to these, which are scarcely ever brought forward. Herr Joachim, who was in his best form, played the Chaconne, as probably he alone can play it. His performance was perfect alike in its breadth of style, clearness of accent, and perfect mastery of the enormous technical difficulties of the work. The Toccata and Fugue in D minor for organ, which came next in the programme, was excellently played by Mr. Eyre, the organist of the Crystal Palace. The work itself is familiar to all organists as an excellent specimen of Bach's style. The concerto in D minor for two violins, accompanied by an orchestra of strings, has been more than once given at the Monday Popular Concerts. On this occasion the solo parts were played by Herren Joachim and Heckmann, the latter proving himself a worthy comrade of the former. The performance was noteworthy for the unity of style and phrasing of the two soloists. The selection from Bach's works concluded with several extracts from the great Church Cantata "Ein feste Burg," which is founded on Luther's well-known chorale. In this work the choruses were extremely well sung by the Crystal Palace choir, who have seldom been heard to greater advantage. It was, however, a mistake to allot the air "Within my heart of hearts" to Mr. Harper Kearton, because in Bach's score it is written for a soprano voice. With this reservation, we have only praise for the performance. Mendelssohn's violin concerto, splendidly rendered by Herr Joachim, and Brahms's "Academic Overture" completed the programme of the concert.

One of the finest performances in our recollection of Schumann's Symphony in D Minor was the special feature at the concert of the 7th ult. On the same afternoon Mr. T. Wingham's Concert-Overture in A, No. 5, originally composed for Mr. Kuhe's Brighton Festival of 1879, was heard for the first time at the Crystal Palace. The overture shows the graceful invention and sound workmanship which we are accustomed to associate with the name of Mr. Wingham; the performance left nothing to desire. A new pianist, Madame Agnes Miller, made her first appearance at these concerts with Beethoven's concerto in C minor, of which she gave a neat and intelligent, if not very striking rendering. The remainder of the programme calls for no detailed notice.

The Concert of the 14th ult. opened with Mendelssohn's Overture in C, Op. 24, originally composed for a military band, and scored for full orchestra by Mr. Manns. Objections have been raised in some quarters to arrangements of this kind; our own view is that every case must be judged upon its own merits. If the fact of the arrangement is clearly announced, as in the present instance, no injury is done to the composer; and when the adaptation is so musicianly and so effective, as is the case with Mr. Manns's score, we see no reason whatever for its not being made. Mr. Manns was probably not aware that the overture had been already arranged by M. C. Eberwein, and appears to have been published in Mendelssohn's lifetime. Herr Robert Hausmann, a violoncello player of high attainments, who has been heard at the Crystal Palace in previous years, played an Andante and Allegro by Davidoff, presumably two movements from a concerto, well written for the solo instrument, but of no great intrinsic musical value. The programme also included the introduction and final scene from "Tristan and Isolde," the solo part being sung by Miss Anna Williams, Beethoven's Symphony in B flat, of which a very fine performance was given, and Dvorák's "Scherzo Capriccioso" for orchestra, first produced at the Crystal Palace last season, when it was conducted by the composer. It is unquestionably one of his most genial works, and well deserved a second hearing.

The programme of the sixteenth Concert, on the 21st ult., had somewhat the aspect of a musical tour; on a small scale, it is true, but extending through three centuries—viz., from the birth of Giovanni Gabrieli, in 1557, to Wagner's death, in 1883. Italy was represented by a Sonata for double orchestra, or to give it its full title, "Sonata Pian e Forte, alla quarto Bassa," by the said Giovanni Gabrieli. The contemporary of Palestrina, this early representative of the Venetian School studied under his uncle, Andrea Gabrieli, a still more prolific composer of vocal music than himself, and succeeded to the post of organist at St.

Mark's, Venice. Like Berlioz he seems to have had a predilection for the gigantic, and even at that early date to have anticipated this great French master, by composing double and triple choruses in sixteen parts, to be performed at a distance from each other (*Cori spezzati*), a mode of procedure to which he was doubtless led by the fact that St. Mark's possessed two large organs, with space before each for a separate choir. Among his works are to be found "Madrigali" and "Sacrae Symphonie" (in 6–16 parts), for voices or instruments. It was probably one of these works that was presented on the present occasion; for it had all the semblance of a motet for two choirs, played by instruments—viz. (first orchestra), cornetto and three trombones; (second orchestra), viola, violoncello, and three trombones. Its effect was quaint, but by no means unpleasing, though one heard but very little of the strings.

England was somewhat meagrely represented by Purcell's song from "The Libertine," "Nymphs and shepherds, come away," gracefully sung by Mrs. Hutchinson. France, no less so, by the well known Rigadon from Rameau's "Dardanus." Of this the analyst (G.) remarked: "It has, unfortunately, been re-scored by Gevaert." Why "unfortunately" we are at a loss to say, for, apparently, the "re-scoring" amounts to no more than "editing" a new edition.

The remainder of the programme was devoted to Germany, unless Handel is to be accounted as belonging to England. First came the most popular of Bach's Orchestral Suites—viz., one of three in D; then a couple of Airs from Handel's "Ode to St. Cecilia's Day," "But oh! what Art can teach," and "Orpheus could lead," both sung by Mrs. Hutchinson, and the organ part to the former supplied by Mr. A. J. Eyre. Haydn was exemplified by a couple of movements from an early Symphony "Le Midi," performed, as was stated, for the first time in England; Mozart, by the Aria "In diesen heil'gen Hallen" ("Zauberflöte"), sung in Italian by Mr. Watkin Mills, and Beethoven by the ever welcome Allegretto Scherzando and Finale from his eighth Symphony. The Wagnerian selection, which completed the scheme, included "Wotan's Abschied von Brünnhilde und Feuerzauber" and "Der Ritt der Walküren" ("Die Walküre"). Both in the Aria from "Zauberflöte" and in "Wotan's Abschied" (sung in English) Mr. Watkin Mills gave evidence of the possession of a splendid bass voice as well as of the excellent training he is still undergoing with Herr Blume. Except that there was a lack of breadth in the rendering of "Feuerzauber," and that the little bells (Glockenspiel) which impart such a wonderful colouring to the "flickering flames" were altogether absent, the performance generally was fully up to the high standard to which Mr. Manns has accustomed us.

MONDAY AND SATURDAY POPULAR CONCERTS.

In resuming our record of these entertainments we have again to note the absence of any specially interesting features in the programmes. Not a single novelty of importance has been produced; not one new executant of mark has appeared. It may be said that the public has not yet evinced any signs of tiring of familiar works and familiar players. This is true of the Saturdays, but scarcely so of the Mondays, for on several occasions weak programmes have resulted in diminished audiences. We think it right to utter a word of warning, as the history of our leading musical societies proves that long persistence in nothing save routine work leads to disaster at last, and the Popular Concerts are too valuable an institution to be trifled with. Passing to the consideration of what has been done during the past month, we have to commence with the Concert of Saturday, February 28. On this occasion Herr Joachim was absent, and the leadership was resumed by Madame Norman-Néruda, the principal works being Brahms's Sextet in G, Op. 36, and Beethoven's Sonata in G for piano and violin, Op. 30, No. 3. Signor Piatti's melodious Sonata in C, for piano and violoncello, was repeated, and Madame Haas gave a quietly artistic rendering of Chopin's familiar Scherzo in B flat minor, Op. 31, in which she was encored. Mr. Lloyd sang Signor Piatti's serenade, "Awake, awake,"

which the audience probably knew by heart, and two of Dvorák's charming gipsy songs. On Monday, the 2nd ult., a veritable sensation was provided in the appearance of Signor Bottesini, and the audience was the largest of the season. The eminent virtuoso of the double-bass needs no defence for playing his own compositions, as his instrument is entirely without a repertory of solo music. The Andante and Finale he introduced belong to his Concerto in F sharp minor, which he played in its entirety at a Philharmonic Concert last May. Signor Bottesini is a sound musician as well as a phenomenal executant, and this work is not only full of melody in the elegant Italian manner, but is skilfully written, particularly the first movement, which was omitted on this occasion. The performance created a *furor*, and the audience would not permit the player to retire until he had given another proof of his unequalled ability. Another interesting feature of the Concert was a Sonata in A for piano and violin, by Gade, Op. 6. This is of course an early work of the gifted Danish composer, and is not altogether a representative example of his genius. The writing for the piano in the first and last movements is light and florid, almost suggestive of the effects of a musical box, and the middle movement in F, though melodious, is somewhat weak. It is said that Gade's second Sonata for the same instruments is more interesting. The programme commenced with Mozart's favourite Quartet in D minor, No. 2, of which the Minuet was encored, and concluded with Schubert's "Trout" Quintet in A, Op. 114. The pianist was Miss Zimmermann, but for once there was no pianoforte solo, a very rare circumstance at these Concerts. It cannot be said that Herr von Zur-Mühlen was altogether satisfactory in Lieder by Schumann and Jensen. Beethoven's Kreutzer Sonata, always now reserved for the Saturday Concerts, was performed on the 7th for the fifty-third time. In consequence of the illness of Mr. Zerbini, Mozart's Quintet in C, which headed the programme, could not be given, and the Quartet in C, No. 6, of the Haydn set, was substituted. Miss Zimmermann could not be commended for introducing Liszt's transcription of Bach's Organ Fantasia and Fugue in G minor. Such things are entirely out of place in a classical concert, and those of the audience who persisted in a demand for an encore no doubt desired to hear some genuine pianoforte music. Mr. Maas sang familiar airs by Handel and Mendelssohn. There is even less to be said about the Concert of Monday, the 9th ult. There were two quartets—namely, Haydn's in D, Op. 64, No. 1, and Beethoven's in E flat, Op. 74, both of which have been heard many times. Herr Joachim played Spohr's Scena Cantante, with David's pianoforte accompaniment, and Mr. Max Pauer was heard to advantage in Mendelssohn's Scherzo a Capriccio and his Andante and Presto Agitato. Mr. Santley gave a splendid interpretation of Schumann's Ballade "Belshazzar," a fine and dramatic composition that ought to become popular. Schubert's great Quartet in D minor was the first work in the programme of the following Saturday. This wonderful creation can scarcely be too frequently heard, but there is no apparent reason why the still finer Quartet in G should be wholly put aside. For the first time for many weeks we had a Pianoforte Sonata, namely, Beethoven's in D minor, Op. 31, No. 2, which was carefully rendered by Madame Frickenhaus; Herr Joachim repeated Tartini's Trillo del Diavolo "by desire," and Beethoven's string Trio in G, Op. 9, No. 1, concluded the Concert. Owing to the absence of Mr. Lloyd, through illness, the audience was disappointed of hearing "Adelaide," but Miss Etherington was an acceptable vocalist in his place.

The most important item in the programme of Monday the 16th was Beethoven's Quartet in C sharp minor, Op. 131. This remarkable and very advanced work had been performed a few days previously by the Heckmann Quartet, so that comparisons were invited, perhaps intentionally. Schumann's third Trio in G minor, Op. 110, which concluded the scheme, had only been given once before at these Concerts. It is a fine work, full of the composer's individuality, but on the whole less interesting than his earlier trios, particularly the one in D minor. Miss Zimmermann contented herself with three trifling pieces by Scarlatti, and firmly declined an encore. A fine air

from Handel's Opera "Rodelinda" was introduced by Mr. Maas. Very properly the major portion of the programme of the 21st consisted of works by Bach, but before these came a miscellaneous selection, including Mendelssohn's beautiful Quartet in E flat, Op. 44, No. 3, and Marcello's fine violoncello Sonata in F, excellently played by Herr Hausmann. The Bach items commenced with the Chromatic Fantasia and Fugue, of which Mdlle. Kleeberg gave a very clever rendering. Next came the familiar air "My heart ever faithful," interpreted by Miss Carlotta Elliot. Herr Joachim played the violin Prelude and Fugue in G minor as he alone can play it, and joined Mdlle. Kleeberg in the clavier and violin Sonata in E, No. 3. It is not a little curious that in the descriptive notices of Bach's works reference is invariably made to Forkel's biography, but never to the more valuable, because more trustworthy, work of Spitta. Thus the reader is referred to a few sentences on the clavier and violin sonatas in the earlier treatise, whereas Spitta gives an elaborate analysis of the whole series. On the 23rd, the last Concert we can notice this month, Brahms's first Sextet in B flat, Op. 18, was the most important work. It was superbly rendered, and the Scherzo was encored. A very charming interpretation of two of Schubert's Moments Musicaux was given by Mdlle. Kleeberg. Beethoven's string Trio in C minor, Op. 9, No. 3, and Mozart's melodious Sonata in A for piano and violin, were included in the programme, and Mr. Maas was the vocalist.

PHILHARMONIC SOCIETY.

It was a wise resolution on the part of the Directors of this Institution to engage one Conductor for the series of Concerts; and although we might have imagined that a competent artist could have been found from amongst those who honorarily filled this important post last season, the choice of Sir Arthur Sullivan is certainly one which will sufficiently secure public sympathy. But we cannot give such praise to the wisdom of selecting programmes for the whole of the six Concerts in which the name of only one living English composer appears. Mr. T. Wingham, who represents British talent by an Orchestral Serenade, has already made a fame which demands recognition; but so have a few others we could name; and had a commission been given to some of these, who have sufficiently evidenced the possession of exceptional creative power, it would have been infinitely better than, by the offer of twenty pounds prize, to drag a composer into judgment who, as the result has proved, is only the best of a number. Those who can remember the time when this same Society placed young Sterndale Bennett in the orchestra to perform his own Pianoforte Concerto before one of the most critical audiences of the day must agree with us that the policy of the Institution has indeed changed when, with an increased and increasing number of accredited English composers, their claims to a hearing should be almost entirely ignored. Let us hope, however, not only for the promotion of English art, but for the good of the Society itself, that better counsels may prevail in the future, and that the sole passport to the acceptance of a composition for performance shall be the worth of the work, and not the foreign name of its author. A new Symphony (expressly written for the Society) by Dvorák, and a Symphonic Poem, "Johanna D'Arc," by Moszkowski (both to be conducted by the composers) will be welcome novelties in the programme of the season; and other works by living foreign composers already known in this country will also be given.

At the first Concert, on February 26, an overwhelming reception was accorded to Sir Arthur Sullivan on his entering the orchestra, the delicate rendering of the purely orchestral compositions—Brahms's Symphony, No. 3, in F, and the Overtures, "Athalie" (Mendelssohn) and "The Ruler of the Spirits" (Weber)—amply evidencing that this warm recognition of his skill as a Conductor was thoroughly deserved. Herr Joachim's performance of Beethoven's Violin Concerto elicited the usual enthusiastic plaudits from the large audience assembled, and Mdlle. Ely Warnots in Handel's "Sweet Bird" (with Mr. Svendsen's refined flute obligato) and "Come per me sereno," from "La Sonnambula," exhibited much executive facility.

The second Concert, on the 12th ult., introduced the "Prize Overture," which was chosen from eighty-eight sent from various parts of the world, and is the composition of Gustav Ernest (a foreigner resident in London), who conducted his work. Not only is this Overture termed "dramatic," but we are told in the annotated programme what it all means; and instead therefore of judging it as abstract music, the audience was evidently intent upon trying to discover whether the portion which represented the "stern forces of primitive nature," and that which expressed the "gentle influence of love, in the most comprehensive acceptance of that word," were sufficiently eloquent for their mission; and also whether, without the printed guide to the composer's intention, the fact of the "stern motive" being "subdued by its gentle companion" at the conclusion was sufficiently made apparent. In truth, this ambitious "programme music," treated by so young and inexperienced a hand, appeals rather to the leniency than to the critical faculty of the listeners; and, with every desire to encourage rising talent, therefore, we cannot but think that a Philharmonic Concert is not the legitimate place for such appeal to be made. Let us say, however, that, as the work of a student, the Overture is undoubtedly clever. The Introduction, in F minor, with the scale passage for the grave string instruments, from which grows a melodious theme for the violins, the "Allegro con brio," forming the principal subject of the piece, and the "love motive," already alluded to, sufficiently prove that the author, were he not fettered by his design, might write good, if not attractive, music; and if he will only take the applause with which he was greeted at its true valuation, we may yet hear of him in the future. The other orchestral works in the programme were Beethoven's Symphony in B flat, No. 4, Handel's "Occasional" Overture, and Liszt's Hungarian Rhapsody in D, all of which were played so finely as materially to raise the character of these Concerts, which, indeed, now appear to have taken a new lease of life. In place of Madame Schumann, whose state of health unfortunately prevents her coming to London this season, Mr. Oscar Beringer played Schumann's Concerto in A minor with much precision and executive power, and Madame Minnie Hauk, who made her first appearance at the Philharmonic Concerts, sang with excellent effect "Me voila seule," from "La Reine de Saba" (Gounod), and "My strength is spent," from Goetz's "Taming of the Shrew."

The third Concert, on the 26th ult., had a more varied and interesting programme, including the first of the new works written specially for the season. This was an orchestral serenade in E flat by Mr. Thomas Wingham, an English composer, who had already evinced high ability in several Concert overtures, which, like his new work, are prefixed by a few lines of poetry indicative of their general character, and the feelings they are intended to inspire. In the present instance, Mr. Wingham has chosen Shakespeare's lines "How sweet the moonlight sleeps upon this bank: Here will we sit, and let the sounds of music creep in our ears." This is suggestive of something light, fanciful, and soothing, and expectation is not disappointed. The Serenade is in three brief movements, Andante espressivo, Scherzino in B, and Allegro brillante quasi marcia. In the first and second the delicate orchestral effects merit attention, the writing for the wood wind and muted strings being very charming. The composer also displays his musicianship in playful little canons and phrases treated in imitatio. More energy is exhibited in the finale, but the music never becomes strident or noisy. On the whole, we consider this to be Mr. Wingham's best effort, and it evidently made a highly favourable impression on the audience, for the composer received a double recall. A similar mark of favour was accorded to Herr Joachim after his masterly performance of Brahms's Violin Concerto, a work in which the interest lies wholly in the accompaniment. The solo part is terribly difficult and very unsympathetic, and it is therefore improbable that the concerto will ever become a favourite with violinists. Signor Botresini's marvellous performances on the double-bass caused great excitement even among a Philharmonic audience, and the eminent virtuoso was compelled to accept an encore. A fine performance of Schumann's Symphony in C was given, the tone of the strings being

superb. The vocal music consisted of two Sestets; the first was "Sola, sola," from Don Giovanni, which obtained a very indifferent rendering, and was received with disfavour. The other was "Oh, gracious power," from Gounod's "Reine de Saba," which went better, probably because it made less demands on the executants.

THE HECKMANN QUARTET.

THE rapid increase in the popularity of classical chamber music during the past few years received another proof in the interest taken in the appearances of the above-named Association of artists, first in the provinces and lastly in London. The attendance at the Concerts at the Princes' Hall, on February 26 and the 3rd ult., increased on each occasion, the final performance attracting a crowd of connoisseurs. The players, consisting of Herr R. Heckmann (first violin), Herr O. Forberg (second ditto), Herr T. Allecotte (viola), and Herr R. Bellmann (violinello), come from Cologne. They have solicited the favour of music lovers in various German centres with unequalled success, their triumph in critical Vienna being especially brilliant. According to the press opinions of Dr. Hanslick, Dr. Russel, and others, their playing was "something unique," something "extraordinary"; it "put in the shade all our local quartets and famous quartet players." This is very high praise, and, of course, it excited the strongest expectations here, for Vienna is rightly or wrongly regarded as the metropolis of musical art. Some curiosity was mingled with this feeling, for we have at the Popular Concerts a set of players whom we have been accustomed to consider as unsurpassable. In what respects could the Heckmann Quartet exhibit its superiority to Mr. Arthur Chappell's artists? Before answering this question, let us glance at the programmes of the Princes' Hall Concerts. On the first occasion three quartets by Schubert, Schumann, and Beethoven were performed; on the second, three by Dittersdorff, Brahms, and Beethoven; and on the last, two by Beethoven. Few will feel disposed to quarrel with the prominence given to the works of the mighty Bonn master. But to make the programmes fully representative the names of Mozart, Mendelssohn and Spohr should have been included, even at the cost of omitting Dittersdorff and Brahms. It was quickly apparent that the distinctive feature in the performances was an absolutely perfect *ensemble*. As Hanslick observed, "every player not only knows his own part by heart, but also those of his colleagues." That this oneness of style and expression in quartet playing is in itself very charming must be readily admitted. One executant possessing a thin sweet tone and a refined feminine method would not blend with another whose style happened to be broad and impassioned; but at the same time it is questionable whether complete sacrifice of all individuality is an unmixed advantage. Long association with one another, and probably careful study of each other's peculiarities, have resulted in a really remarkable homogeneity of style in the members of the Heckmann Quartet. Their execution resembles the working of a perfectly constructed machine, and in some works little more than this is needed. We confess, however, in the rendering of the final quartets of Beethoven, to have been conscious of the absence of an indefinable something, be it quality of tone, or passionate expression, or both, which completes the sense of satisfaction when these works are given under the leadership of Herr Joachim. This may seem hypercritical, but it is as well to mention it, while, at the same time, giving the Cologne players all the credit due to performances of rare merit, and in their way unsurpassable. At the final Concert some variety was afforded by a performance of the Kreutzer Sonata, in which Frau Heckmann gave a careful and unassuming rendering of the pianoforte part. Musicians will be glad to welcome the Heckmann Quartet whenever they choose to repeat their visit.

MR. BERINGER'S BACH CONCERT.

It was left for Mr. Oscar Beringer, alone among musical professors and executants in London, to celebrate the Bach bi-centenary by a performance of the master's works. At any other time such a programme as he offered at St.

James's Hall on Wednesday afternoon, the 18th ult., would have been considered injudicious. But bi-centenary festivals are special occasions, and even four clavier concertos in succession may then pass as an illustration of one important branch of a composer's art work. Mr. Beringer selected the D minor Concerto for one clavier; the C minor for two; the C major for three; and the A minor for four. The second and third of these works used to be heard at the Popular Concerts, but latterly they have dropped out of the repertory. They are both in Bach's most vigorous and masterly style, skilful construction and musical effect proceeding hand in hand. The Concerto for four clavers was formerly regarded as an original work of Bach, but Spitta upset this view, proving it to be an arrangement of a work for four violins by Vivaldi. But, like Handel, Bach touched nothing that he did not adorn. This is how Spitta describes his share in the work:—"Bach has given the basses greater independence, and worked out the middle parts more richly and fully. He gives the solo instruments more work in counterpoint, and here and there the violin passages display a character more suited to the clavier, he also often adds a fuller accompaniment not unfrequently varied with epodes. . . . The work affords new evidence of the master's ingenuity in writing four *obligato* parts, even in the lightest style." Mr. Oscar Beringer was assisted in the solo parts by Mr. Walter Bache, Mr. Franklin Taylor, and Mr. Alfred Richter, and with the aid of a select orchestra of fifteen strings, conducted by Mr. Manns, the works were heard to the utmost advantage. Madame Sterling gave a commendable rendering of the air "In Deine Hände," from the cantata "Gottes Zeit," but was less commendable in the song "Willst du dein Herz," which Spitta proves incontestably to have been the composition of an Italian named Giovanni.

CAMBRIDGE UNIVERSITY MUSICAL SOCIETY.

THIS Society, under whose auspices an uninteresting Concert is a thing unknown, and which might be for that reason, if for no other, taken as a model by many metropolitan institutions, gave a Concert of exceptional excellence on Friday, the 13th ult. Dr. Joachim, according to his annual custom, now happily established, visited Cambridge for the occasion, and appeared in one of the most effective and masterly of his compositions, the Hungarian Concerto for Violin and Orchestra. This work has been heard in London on more than one occasion, but is by no means so familiar with English audiences as it ought to be, for it is not merely a vehicle, as so many Concertos are, for the display of the solo instrument, but a composition of very great intrinsic importance. The Concerto, especially the finale, was rendered by the composer in a manner which fairly charmed the audience. In the later part of the programme Dr. Joachim played the G minor Prelude and Fugue of Bach, and, in answer to the unanimous recall, the Bourrée in the same key.

The central position in the Concert was occupied by Mr. C. V. Stanford's "Elegiac Ode," a setting of the noble lyric in Walt Whitman's "Burial of Abraham Lincoln," which was one of the most interesting novelties produced at the last Norwich Festival. The view of death taken by the poet, and reflected by the composer, has given rise to no little discussion, and to such animadversions as seem generally to fall to the lot of whatever Mr. Stanford does. But however strangely the jubilant accent in which the poet expresses his joyful anticipation of death—not for the sake of what follows death, but for its own sake—it must at least be conceded that the composer's duty is to represent in music the emotion which inspires the poem. From the solemn exultation of the opening, with its suave subject afterwards allied to the words "lovely and soothing Death," which serves as the motto of the whole composition, to the joyful rise and fall of the final fugue, which in its intricacy and elaboration stands alone among the composer's works, all is beautiful, and must be confessed as such even by those who consider the words as an affront to the King of Terrors. The melodious baritone solo "Dark mother, ever gliding near," was finely sung by Mr. Frederic King, and Miss Amy Aylward was fairly successful in the beautiful air with chorus "From me to thee, glad serenades." The choral members of the Society, though in some places defi-

cient in attack, acquitted themselves creditably, and the orchestra was admirable. The work, as well as the entire Concert, was conducted by Mr. Stanford. A fine performance of Beethoven's "Namensfeier" Overture opened, and Mozart's Symphony in D concluded the Concert.

DR. STAINER ON PSALM AND HYMN TUNES.

A HIGHLY interesting lecture on the subject of "Psalm and Hymn Tunes," was delivered by Dr. Stainer, at the London Institution, Finsbury Circus, on Thursday, February 26, with musical illustrations given by ten chorists and seven gentlemen of St. Paul's Cathedral, Dr. Martin presiding at the harmonium, and the lecturer himself at the pianoforte.

Dr. Stainer commenced by giving an account of the music of the Greek Church, which, he remarked, had not received the same attention as that of the Latin Church, and he then played the ancient Byzantine scale, explaining its Oriental origin, and pointing out the difference between this ancient scale and that of the Latin Church. With regard to the words of the ancient hymns, he remarked that both Greek and Latin authors had at first attempted to write in classical metres, but had soon discarded them, and abandoned the rules of prosody in favour of those of accent. The Latins developed the art of rhyming very early; the Greek Christians never adopted it to any great extent, but in its place they used a kind of metrical parallelism highly suitable for musical treatment.

Speaking of the attempts, so common in the present day, to restore to hymns of Latin origin the tunes that were first written to them, Dr. Stainer reminded his hearers that the art of music was then absolutely in its infancy, and that since the earliest Latin hymn tunes were merely rudimentary efforts at music-making, there was often much incongruity in associating such music with most refined and polished poetry. He then proceeded to speak of the music introduced into mediæval services and miracle plays, as illustrations of which the tune "Orientis partibus adventavit asinus" and the "Coventry Carol" were sung. The sudden growth of hymn-singing after the Reformation he attributed chiefly to the use of hymns in the vernacular, and then gave an account of the tunes composed by, and of those ascribed to Luther, pointing out the gradual alteration and modernising of these melodies, and illustrating them at the pianoforte, and then discussing the so-called "Luther's hymn," and playing a large number of various readings of the melody.

The influence of Bach on the expansion of the choral could not, he said, be over-estimated; that great man devoted his high genius to the artistic treatment of these fine old melodies, an illustration of which was given by the singing of the choral "God, my King."

The lecturer then entered into the question of pauses at the end of the lines of the choral, and showed how the extension of a cadence had grown into the introduction of short symphonies on the organ, and finally into the introduction of such passages as those for the brass instruments in "Sleepers, wake." After singing Mendelssohn's setting, the choir gave Bach's harmonisation of the same melody, and other treatments of the choral were then noticed, and examples given of early Dutch and French Protestant tunes. Next followed a detailed account of the History of the Old Hundredth, which was sung by the choir in its original form (Claude Goudimel, 1542) then as printed by John Day (1563), next by Ravenscroft (1621); all of which settings were sung by the choir in their original state with the Canto Fermo in the tenor: the origin of the custom of placing the melody in the tenor being explained, and the date of its discontinuance being given, with contemporary views on the subject.

Some early English tunes from John Day's book were then sung, and the gradual development of melody pointed out, culminating in what the lecturer aptly termed the debased floriated style, although many very beautiful tunes (notably "Abridge," and "Rockingham") were composed during this period. Several examples of hymn-tunes were then sung exhibiting adaptations, curious harmonisation, and other peculiar treatments, including the old florid arrangement of the Evening Hymn (with its numerous turns and shakes) which was admirably sung by the boys.

Dr. Stainer concluded his lecture with some weighty remarks on the too rapid pace at which hymns were often sung, saying that he thought the clergy were much to blame in this matter in not permitting their organist, as was frequently the case, to use his own judgment in determining the proper rate of speed. He said, and the remark cannot be too often nor too strongly impressed on clergy and organist alike, that each tune had its own particular tempo, depending upon its date and its special characteristics; and that it would be just as absurd to insist on singing all Schumann's songs at one and the same tempo as to take all hymn tunes at one and the same pace.

The lecture, which lasted nearly two hours, was delivered from notes, not read. It was listened to with the greatest attention and was most warmly received. The illustrations throughout were admirably rendered by the choir.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

LUMINOUS by many beauties and memorable by the production of many works, whose composers, dead and living, are fast attaining their proper standing and repute in public opinion, the season 1884-5, with its successes and disappointments, is quickly waning to its close.

Mr. Hallé has now brought his series of Concerts to a happy termination, and by reserving his best fare till the last, has left behind a most pleasant recollection of judicious catering and discrimination. In referring to Herr Joachim's appearance at each of the last two Concerts of this series, comment is superfluous, and criticism gives place to unfeigned admiration of qualities which are simply incomparable. Herr Joachim's selection on February 24, comprised a Concerto in G Minor by Max Bruch, and Tartini's "Devil's Sonata." In the Bruch Concerto, which revived recollections of the composer's connection with this city some two or three years ago, the great violinist interpreted with perfect fidelity the spirit and intention of a work possessing real beauty and power. This was particularly evidenced in the Adagio, a movement of considerable grace and pathos. The programme also included the Andante movement for pianoforte and violin from Beethoven's Kreutzer Sonata, and amongst the orchestral selections, prominence was given to the instrumental portions of Berlioz's Symphony "Romeo and Juliet." As the solo vocalist in this Concert, Mrs. Hutchinson maintained her reputation for purity of production and finished execution.

At the final Concert of this series, on the 10th ult., the exceptional opportunity of hearing side by side two such violinists as Madame Norman-Néruda and Herr Joachim naturally attracted to the Philharmonic Hall an audience whose numbers were only equalled by their enthusiasm. Bach's Concerto in D minor and an unaccompanied duet by Spohr constituted the respective items in which the combined power and astonishing execution of these artists were displayed. The very suspicion of comparison under such circumstances would be as invidious as uncalled for, and yet if any remark be justifiable, it is perhaps that those very circumstances somewhat militated against their own complete success, by necessitating the sinking of the individuality throughout the entire evening of a violinist whose powers are so truly remarkable. The chief orchestral feature in addition to the Bach Concerto was Haydn's "La Reine de France" Symphony—a work the melodious beauty of which is freely recognised, and which lent itself with peculiar facility to the plenitude of the string department of Mr. Hallé's orchestra. The overture and introduction to the third act of "Lohengrin" also found a place in the programme, and its vivid colouring and bold instrumentation aroused the feelings of the audience in such a manner as to necessitate the repetition of the second portion. Perhaps this warmth of reception may be taken as a fitting testimony to the spread of Wagnerian principles, and a wider admiration for the true genius of a composer whose creations Mr. Hallé has done so much to popularise in Liverpool. Miss Hope Glenn, as the solo vocalist, confirmed previous impressions, and by her winning style and the judicious use of a rich contralto voice, made a pronounced success.

The Philharmonic Society has, at the time of writing, but one performance remaining to complete the season's programme. At the eleventh Concert, on the 3rd ult., the monotony which appears recently to have gradually crept over this Society's appearances was relieved by the introduction to Liverpool of Berlioz's "L'Enfance du Christ," a trilogy of sterling merit, and as to the origin of which an interesting story is told to the advantage of the composer, and the chagrin of his critics. The cast included Miss Marianne Fenna, Mr. Lloyd, Mr. Santley, and Mr. Hilton, who also took part in the rendering of Cherubini's Mass No. 4 in C, with which the Concert concluded. The chorus, if lacking occasionally in body and tone, sang throughout with intelligence and precision.

The Pianoforte Recital at St. George's Hall small Concert-room, on the afternoon of the 14th ult., served as a welcome home to Miss Dora Shirmacher, who, after a lengthened tour on the Continent, returns to Liverpool honoured with fresh laurels. In listening to Miss Shirmacher's interpretation of such compositions as Schubert's *Fantasia in C major*, Schumann's "Davidsbundler," or a pretty caprice by Moscheles, one cannot but recognise not only Miss Shirmacher's easy style of execution, but more particularly the deep sympathy and devotional feeling with which she invests all that she undertakes. This was specially noticeable in the *Fantasia* referred to. The programme also included two little compositions of the fair pianist, one of which, a sweet and rhythmical *Intermezzo*, secured a redemand.

The concluding Concert of the Philharmonic Choral Society's season took place in St. George's Hall, on the 19th ult., when Mendelssohn's Oratorio "St. Paul" was placed before a Liverpool audience on a scale which has not been equalled since the performance of the work at the Musical Festival of 1874. The Oratorio is one which revives old recollections, inasmuch as Liverpool, notwithstanding its then comparative unimportance, had the honour of first introducing "St. Paul" to an English audience in the year 1836, under the conductorship of Sir George Smart.

The recent performance of the Oratorio was sufficiently gratifying to form a satisfactory conclusion to the season's work. The principals comprised Miss Kate Winifred Payne, Miss Eleanor Rees, Mr. Hirwen Jones, and Mr. Franco Novara. The last mentioned artist, although apparently suffering from hoarseness, sang with his accustomed power and expression, and Miss Rees charmed her audience by her pathetic rendering of the air "But the Lord is mindful of His own." The chorus, numbering 300 voices, sang with great attention to the light and shade which is required throughout the choral portions of the work. This was particularly applicable to the soothing beauty of "Happy and blest," which stood out in fitting contrast to the grand volume of sound produced by the combination of forces in "O great is the depth" with which the first part concludes. Mr. Best, who had a most cordial reception, lent valuable assistance at the organ, and Mr. Randegger conducted with his accustomed ability.

The Chamber Concert given at St. George's Hall on the afternoon of Saturday, the 21st ult., was a model of artistic perfection. It would be difficult to imagine a fitter combination for the interpretation of classical works than in the persons of Madame Norman-Néruda, Signor Piatti, and Mr. Charles Hallé, and the rendering of a new Trio by Dvořák, Op. 65, in F minor, and also that of Beethoven's Trio in B flat, Op. 97, were consequently as near the ideal as can ever be reasonably expected. The more one hears of Dvořák's compositions the more one is convinced that the unequivocal position to which he has now attained in popular favour is only commensurate with the genius and commanding grasp of orchestral resources which stamp his writings. In the F minor Trio, this is as conspicuous as if the work had been planned for a full orchestra. The Allegretto, thoroughly Bohemian in its fantastical abandon, brings the composer's nationality and instincts as prominently to the fore as in many of his earlier works. Madame Norman-Néruda contributed two violin solos, the first being Spohr's *Adagio* in G, in vivid contrast to the succeeding number, Paganini's

"Mouvement Péripetuel," the phenomenal technical difficulties of which were overcome with easy facility. It is sufficient to mention that an admirable programme was completed by three of Schubert's "Moments Musicaux," and also three "Stücke in Volkstone," played by Mr. Hallé in his usual style.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

EVIDENCES abound of the rapidly approaching termination of our musical season. Mr. Hallé finished on the 12th ult. his annual series of Concerts by a revival of Handel's "Jephtha"; having, since I last wrote, given several interesting programmes, notably one containing Bach's Concerto in D minor for two Violins, and Spohr's unaccompanied Duet in G minor, Op. 67. The opportunity of hearing together two such favourites as Madame Néruda and Herr Joachim attracted an audience resembling that lured by a great choral work. But it could not be said that either performer appeared to such advantage as when alone. Herr Joachim seemed to be controlled by a feeling of politeness, and not to play with quite his usual force and richness of tone; and the music undertaken was not fitted for the display of Madame Néruda's highest qualities. At the final Concert some signs of insufficient rehearsal were apparent, the choir and band being occasionally slightly at variance.

On the same evening (12th ult.) hundreds vainly sought admittance to the performance, at the Theatre Royal, of the "Lily of Killarney," which the veteran composer had been specially invited to conduct. After his most enthusiastic reception, and a very successful performance of a work which he has marvellously succeeded in investing with sympathetic national tone, Sir Julius Benedict was entertained at supper by the Brazenose Club, the chair being occupied by the president, Mr. G. Freemantle. In response to the good wishes of a large gathering of leading musical men, Sir Julius gave most interesting reminiscences of his early life, and of the great artists with whom he had been privileged to come in contact.

During the whole of his fortnight's campaign here Mr. Carl Rosa had very large audiences; and, happily, the most crowded were on those evenings when English operas were given.

Mr. De Jong has completed his ten Concerts, and on his benefit night brought down a very strong force of vocalists. Throughout the whole season he has been most cordially supported. The Ballad Concert on the 2nd ult., for which Mr. Sims Reeves, Madame Georgina Burns, Mr. Leslie Crotty, and several other vocalists of eminence were engaged, was so successful that those who vainly sought admission had to be consoled by a second performance on the 27th.

At the Concert Hall Mr. Hallé's Pianoforte Recitals have become most popular, and arrangements for afternoon performances must, in future seasons, form a very important part of the scheme propounded by the directors of the Gentlemen's Concerts. The orchestral performance of the 9th ult. being the last of the series, and also in many ways enticing, was very well attended. In Beethoven's Pastoral Symphony, and in Bach's Suite in D, the band showed to great advantage, in spite of the unsuitability of the hall for a large staff of players. Madame Néruda selected Max Bruch's Scotch Concerto, a posthumous *Adagio* by Spohr, and "Le mouvement perpétuel" of Paganini, and was very warmly and most deservedly cheered. Mr. Watkin Mills, who has fulfilled several engagements in Manchester during the month, was received with great encouragement.

In the same Hall Madame Essipoff gave, after my last report was despatched, a very interesting pianoforte recital. The programme was chronologically arranged, and had, therefore, a certain educational value. The whole performance was most enjoyable, and was relieved by some songs by Miss Bertha Moore.

Miss Amina Goodwin was favoured, on the 19th ult., with a larger attendance than heretofore at her Pianoforte Recitals. In a very varied programme she displayed considerable executive skill and self-possession. Doubtless,

time and experience will bring a keener insight into the author's intentions, and more depth of expression.

On Monday evening, the 23rd ult., the Athenæum Musical Society gave to its customary crowded assembly of subscribers, the final Concert of a successful season; during which several important English works have been performed for the first time in Manchester. The efforts of the choir were as refined as usual, and the solos proved the merit of the individual members of the Society. The rendering of Verdi's "Tacea la Notte," and of Donizetti's duet "Ah! figlia incanta," excited enthusiastic applause.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

THE rough outline of the scheme for the Birmingham Musical Festival of August next is now complete, and judging from the reception accorded to it by the general committee at their meeting on the 6th ult., it is evidently not destined to disappoint even the high expectations which had been formed of it. There is certainly no lack in it of the three cardinal virtues of a musical programme—novelty, interest, and promise of excellence. Besides M. Gounod's colossal Requiem, "Mors et Vita," to which previous reference has been made, there will be seven other new works of importance, of which no less than six are of native production—viz., Dr. Bridge's setting of Mr. Gladstone's Latinised version of "Rock of Ages," Dr. Villiers Stanford's new oratorio "The three Holy Children," Mr. Cowen's Cantata "The Sleeping Beauty," Mr. Thomas Anderson's "Yule-tide," Mr. Ebenezer Prout's new Symphony, and Mr. Mackenzie's Violin Concerto. The eighth, and certainly not least, interesting novelty promised us is Dvorák's legendary Cantata, "The Spectre's Bride," which has been for some time past in active rehearsal by the full choir. The list of artists engaged is an imposing one, and the appointment of Herr Richter as generalissimo of the Festival army, in succession to the late Sir Michael Costa, affords a guarantee for thoroughness and efficiency in every branch of the musical executive.

The musical section of the Midland Institute gave a Concert of exceptional interest on the afternoon of the 7th ult., when the entertainment assumed a classical chamber form, and the burden devolved upon the eminent violinist, Mr. J. T. Carrodus, and a local pianist, Mrs. Hale. The several performances of Mr. Carrodus were distinguished by his accustomed brilliancy, power, and refinement of style. Among his most successful efforts may be named a Ballade, Andante, and Allegretto, by Molière, Op. 47, and Bach's great Chaconne in D minor. Mrs. Hale, besides accompanying Mr. Carrodus, played with good taste and finished execution, Schumann's "Humoreske," Op. 20, and the Rigaudon from Raff's Orchestral Suite in B flat, Op. 204. The two artists afterwards united their efforts with those of Mr. A. J. Priestley, in Mendelssohn's D minor Trio, Op. 49. The vocal pieces contributed by Miss Rosa James were Mozart's "Voi che sapete," Gounod's "Valley," and Pinsuti's "Sleep on, dear love."

The last of the current series of Messrs. Harrison's Subscription Concerts, which took place on the 4th ult., was distinguished, as usual, by the presence and co-operation of Mr. Charles Hallé and his admirable band, with whom were associated on this occasion, Miss Clara Samuëll and Madame Patey. The special feature of interest was Dvorák's great Symphony in D, which was first heard in this country at the Crystal Palace in April 1882, when the bold and original character of the work deeply impressed even those of its hearers who failed to fathom its full significance. Herr Joachim's rendering of Mendelssohn's violin Concerto in E minor was distinguished by breadth, fire, and volume of tone. The Finale, taken at a break-neck pace, was simply a marvel of mechanism allied to well ordered enthusiasm. In a Barcarole and Scherzo of Spohr, Dr. Joachim subsequently afforded the audience an impressive glimpse of the lighter and more fanciful graces of his art, and in response to the enthusiastic encore which greeted him he performed with equal skill and effect a favourite Gavotte from one of Bach's Violin Suites. Mr. Charles Hallé played with his accustomed ease and finish Weber's ever welcome "Invitation à la Valse," and in response to the encore which greeted that performance,

he played the popular Valse in D flat by Chopin. Miss Clara Samuëll greatly delighted the audience by her singing of the two Mozart airs "Batti batti" and "Voi che sapete," whilst Madame Patey's selection comprised the air "Voce di Donna" from Ponchielli's "Gioconda" and a new song by Sir Arthur Sullivan, entitled "A shadow." In Rossini's duet, "Giorno d' orrore," the two ladies united their efforts with excellent effect. The overtures to "Fidelio" and "William Tell," Gounod's "Funeral March of a Marionette," and Wagner's "Tannhäuser" March, all admirably played, completed the orchestral selection.

A new departure in musical matters was initiated here on the 16th, when Messrs. Rogers and Priestley, a leading local firm of musicsellers, paid their friends and business connections the compliment of inviting them to a Concert of classical chamber music in the large room of the Grand Hotel. There was a varied and well-selected programme, representing chiefly composers of the orthodox German schools, from Mozart to Goetz, and ample justice was done to the selection by Messrs. F. Ward and T. M. Abbott (violins), Mr. E. W. Priestley (viola), Mr. A. J. Priestley (violinello), and Miss Welchman (pianoforte). Spohr's duet in E minor, Op. 13, for violin and viola, was admirably played by Messrs. F. Ward and T. M. Abbott, and the first named artist also distinguished himself greatly in a violin solo from Franz Ries' Suite in G major, No. 3, Op. 34. Miss Welchman exhibited excellent technique in Chopin's Ballade in G minor, Op. 23, and a well-balanced performance of Mendelssohn's string Quartett in E minor, No. 2, Op. 44, brought the Concert to an effective conclusion. In the opening Trio for piano and strings by Hermann Goetz, in G minor, Op. 1, Miss Welchman and Messrs. F. Ward and A. J. Priestley showed a sympathetic and thorough appreciation of the composer's style and peculiarities.

The appearance of Mr. Sims Reeves at a ballad Concert, given in the Town Hall, on the 19th ult., drew, as usual, a large and enthusiastic audience. With Mr. Reeves were associated Miss Annie Marriott, Miss Hope Glenn, and Mr. Ivor McKay, vocalists; and in the instrumental department, Miss Nettie Carpenter, violinist, Signor Bisaccia, pianist, and Mr. Sidney Naylor, Conductor. Signor Foli had been announced to take part in the Concert, but, though in the hall, he was too hoarse to sing, and Mr. Reeves and Mr. McKay kindly contributed an additional song each, to compensate for their colleague's defection. The audience was agreeably surprised to find Mr. Reeves in better voice and apparent condition than he has been for some years past. His first effort, Balfe's "Blighted flower," was distinguished by unaccustomed fulness and firmness of tone, but his great triumph was in Braham's well-worn patriotic song "Nelson," the declamatory portions of which were rendered by Mr. Reeves with astonishing vigour and power. In place of the duet "All's well," which he was to have sung with Signor Foli, the popular tenor sang Balfe's "Come into the garden, Maud," with a suavity, tenderness, and vocal power, which he has seldom excelled, and which on this occasion excited the enthusiasm of the audience to the highest pitch. Miss Marriott was effective in Bishop's "Tell me my heart," and Miss Hope Glenn won great applause by her singing of Hullah's "Three fishers," Becker's "Springtide," and "The Bailiff's Daughter of Islington." Mr. McKay met with a flattering reception, and in compliance with a hearty encore, had to repeat a part of his second song, Piccolomini's "Saved by a Child." The young American violinist, Miss Nettie Carpenter, who made her first appearance in Birmingham on this occasion, fairly took the audience by storm in virtue of her rare musical intelligence, good tone, and neat and finished execution, as exhibited more particularly in a duo concertante, by Pixis, in which she was joined by Signor Bisaccia, and a couple of show pieces by Vieuxtemps and Wieniawski. In one of Liszt's Rhapsodies, a Valse of Chopin, and two short movements by Mendelssohn, Signor Bisaccia displayed remarkable skill, power and brilliancy.

Of the last musical event of the month, the concluding Concert of the Festival Choral Society on the 26th, when Spohr's "Last Judgment" and Smart's "Bride of Duncannon" were performed, I must reserve details until my next.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

In point of importance, as well as in order of date, the Handel Bi-centenary Festival performance at Bradford on February 24, demands the foremost place in this record of the month's events. The celebration took the form of two Concerts, that in the morning being devoted to the performance of "Judas Maccabæus," and the other to the rendering of a miscellaneous and representative selection from Handel's works generally. The Festival was, in every respect, a fitting tribute to the memory of the great musical hero, though the attendance, especially in the morning, was not so large as could have been desired. The proceeds of the Festival were intended to be divided among the local charities, but the balance sheet was such as to necessitate a call upon the guarantors. As to the ability of the Bradford Festival Choral Society, to do justice to Handel's choruses generally, it is needless to offer any remark; but their singing, especially at the morning performance, surpassed all expectation, and to them the chief honour of the day was unanimously accorded. For volume and beauty of sound, musical phrasing, and precision of entry, nothing could have been finer than the chorus-singing in the oratorio. Not only choir, however, but principals also used every effort and artistic accomplishment to fitly achieve the object of the Festival, and it seemed as if the coldness of a section of the public added warmth and enthusiasm to all who were concerned in the performance. The solo work was entrusted to Miss Anna Williams, Miss Thudichum, Madame Patey, Mr. Edward Lloyd, and Mr. Santley, all of whom sang with great success. The finished efforts of Miss Williams, and the fervour and artistic treatment brought to bear by Mr. Lloyd and Mr. Santley, made a very great impression. Miss Hope Glenn and Mr. Bridson were also among the principal vocalists, but took part only at the evening Concert, which brought forth many interesting items, and added fresh laurels to chorus and solo performers. The band, which was led by Mr. Carrodus, was scarcely equal in point of refinement to the remainder of the executive forces, but in all other respects the accompaniments were efficient. The Conductor was Mr. Burton, to whom much of the credit of such admirable chorus singing must necessarily attach.

The twentieth season of the Bradford Subscription Concerts terminated on the 6th ult. by a performance of Dvorák's "Stabat Mater," on which occasion St. George's Hall was well nigh filled in every part. Bradford amateurs owe much to the Society, and to Mr. Hallé and the Festival Choral Society for the production of a work so remarkable and difficult of interpretation. Beyond fragmentary selections the public of Yorkshire have had but little acquaintance with the compositions of the Bohemian master, whose work is destined to have an important influence upon future musical history. The performance amply confirmed what we have been so often told as to the extraordinary nature and characteristics of this the latest development of Dvorák's genius. Its devotional pathos and solemnity were admirably preserved in the rendering, and the work created a deep impression. The musical resources demanded by the composer were employed in full measure, and there was neither confusion nor want of intelligence on the part of the performers. The audience were thus enabled to comprehend and appreciate Dvorák's freedom of harmonic method, and the beauty and variety of his creative power. The freshness and profundity of his themes and the rich combinations in which he has clothed them, his charming treatment of the orchestral parts, and the fullness of musical expression, were realised with all the clearness that subtle phrasing, delicacy of contrast, and finished vocal and instrumental culture could give them. The Festival Choral Society had a much more difficult task to discharge than on the occasion of the Handel Festival, and it served to display their powers in fresh artistic colours, the band bringing both accuracy and finish to bear on their work. The principal parts were sung by Miss Anna Williams, Madame Patey, Mr. Lloyd, and Mr. Bridson. The second part of the Concert included the Prelude to "Parsifal," the tenor air in "La Reine de

Saba," and other items for principals, chorus, and orchestra. The Concert was a very fitting close of a memorable season.

Another valuable series of Concerts—the Leeds Popular Concerts—was brought to a close on the 3rd ult. Local interest in Mr. Rawlinson Ford's movement for extending the taste for chamber music has been well sustained during the winter, and the results have been such as to encourage him in announcing a fresh series of Concerts for 1885-6—three of chamber and three of orchestral music—an announcement which will be received with general satisfaction among musical amateurs. The last Concert of the series now concluded, was marked by another visit from Herr Joachim, whose unique powers were once more displayed in the rendering of Sebastian Bach's Sixth Sonata, and in Spohr's "Duo Concertante" (Op. 39) with Herr Peiniger, and other concerted items. Among the latter were Beethoven's Quartet in E flat (Op. 74), and Schumann's well-known piano Quintet. The executants, besides Herr Joachim and Herr Peiniger, included Madame Frickenhaus, Mr. A. Gibson, and Mr. Charles Ould. Madame Frickenhaus played as a solo Schumann's "Faschings-schwank aus Wien," which was very favourably received, and she also joined Mr. Ould in Chopin's Introduction and Polonaise. The vocalist was Mdlle. Lenari, whose selections required extremely brilliant vocalisation, and on that account were scarcely suited to the quality of her voice, which is pure and sweet, rather than strong and flexible.

The fifth annual Concert of the College Chapel Musical Society (Bradford) took place on the 17th ult., when Dr. Stainer's Cantata "St. Mary Magdalene" was given, with the assistance of an orchestra and principals, the latter being Miss A. Cockcroft, Miss Lily Parratt, Mr. William Coates and Mr. George Owen. The chorus numbered about seventy performers, who gave some of the choruses with admirable effect. The band proved scarcely equal to the occasion, but the performance generally was a fairly creditable one. Dr. March was the Conductor.

Mendelssohn's "Hymn of Praise" was produced on the 17th ult. by the Garforth Choral Society, a newly organised institution, which, under the direction of Dr. Creser, is making great progress. This, the second Concert, was remarkable for great improvement in point of tone and general artistic quality.

The last of the series of Concerts in connection with the Highfield Lectures and Entertainments was given in the Huddersfield Town Hall on the 18th ult. The executants were Miss Mary Davies, Miss Agnes Zimmermann and Mr. Carrodus. The Concert was a great artistic success.

The Huddersfield Choral Society produced "The Creation," on the 20th ult. The chorus was over 300 strong, and the band was proportionately numerous. The *ensemble* effects were exceedingly fine. The soloists were Miss Thudichum, Mr. Guy, and Mr. Martin—the latter a member of the Society. The Conductor was Mr. Joshua Marshall.

Dr. Spark's Organ Recitals at the Leeds Town Hall continue to attract large audiences. A notable feature at one or two recent Concerts has been the Handel Commemorative March, written by the Organist with his accustomed skill and facility. The work has elicited many favourable opinions.

MUSIC IN THE WEST.

(FROM OUR OWN CORRESPONDENT.)

THE seventh Monday Popular Concert of the present season was given on the 9th ult., at Colston Hall, when we were grieved to see a smaller attendance than usual, in spite of the fine night and the especially interesting programme. We seem to hope in vain at present for the time when the citizens of Bristol shall fully realise their privileges with regard to these Concerts and flock in crowds to each one of them. The programme included several novelties to the city, notably Berlioz's Grand Symphony No. 3, "Harold in Italy," viola obbligato Mr. Krause, who deserves sincere congratulations for the admirable manner in which he performed his task. The whole work had evidently received careful study and the result was highly creditable to both conductor and orchestra. The Allegretto seemed to win the greatest favour with the audience, the "March of the Pilgrims

singing the Evening Prayer" being perhaps the most readily understood portion of the Symphony. The other items in the evening's entertainment were Mendelssohn's Overture to "Athalia," which was capitally played; Meyerbeer's Overture, "L'Etoile du Nord," and Liszt's fascinating Hungarian Rhapsody in F, No. 1, which was even better rendered than on the former occasion of its performance, just before Christmas. The beautiful Largo of Handel, which is ever a favourite at these Concerts, was played with telling effect by Mr. Carrington (violin), Mr. Cheshire (harp), and Mr. Riseley (organ), Mr. John Barrett conducting. A selection from "I Puritani" brought the evening to a close. The vocalist was Mr. Musgrove Tufnail, who sang three solos extremely well, his enunciation being particularly clear. Mr. Carrington was the leader, and Mr. George Riseley conducted as usual.

The 30th Saturday Popular Concert by the Bristol Musical Association was given in Colston Hall, on the 14th ult., when the chief item was Beethoven's Cantata "The Praise of Music." The principal vocalists were Miss Marianne Penna, Miss Berta Forrester, Mr. E. T. Morgan, and Mr. J. F. Mather. Mr. Riseley presided at the organ and contributed two solos, one of which was Batiste's "Angelic Voices," given for the first time in Bristol. Mr. Gordon conducted.

On the 18th ult. the general rehearsal for the Western Counties Musical Association's annual Festival was held in the Victoria Hall, the result auguring well for the success of the Festival.

The same evening a miscellaneous Concert was given by members of the Association, under the direction of the local Conductor. Haydn's Symphony in C, No. 7, and Beethoven's Overture "The Men of Prometheus" were creditably performed by the band. Mr. M. G. Rice's violin solo with organ accompaniment, Handel's Largo in G, was encored, Henry Smart's "Spring," and two part-songs by Mendelssohn were exceedingly well sung by the Cullompton Branch, and Eaton Fanning's spirited part-song "The Miller's wooing" was sung with much effect by the Exeter Branch. The Overture to "Zampa," as an organ solo, and sundry other instrumental solos, songs, &c., made up a very interesting and successful Concert.

The Orchestral Society announces a Concert for the 9th inst., and the Oratorio Society has in rehearsal Macfarren's "St. John the Baptist."

The eighth, and last but one, of the present series of Monday Popular Concerts took place in Colston Hall, on the 23rd ult., the audience being a fairly large one. It was a highly interesting Concert from more than one point of view, introducing as it did our talented fellow citizen, Mr. Roedel, as a composer for orchestra, and giving us an opportunity of again hearing Mr. Walter Macfarren, who is now quite an established favourite in Bristol. The first part of the exceptionally fine programme consisted of Mendelssohn's exquisite Overture "Fingal's Cave," and Beethoven's Symphony in C minor, No. 5, separated by the aria "Hear ye, Israel," from "Elijah," which was carefully sung by Miss Etherington. The rendering of the Symphony was as near perfection as possible, taking into due consideration the resources of the band. In parts the strings were, as usual, somewhat overbalanced, and we begin to despair of seeing the citizens generously come forward to remedy this defect. There is certainly no sign of this at present, which is the more to be regretted as it really only remains for the band to be strengthened for it to take a very high, if not the highest, place among provincial orchestras. The present members are admirable musicians, as was abundantly exemplified throughout the whole Concert, and one only longs now to add twenty to their number. The second part commenced with Mr. W. Macfarren's Concertstück in E minor and major for piano and orchestra, which we had the pleasure of hearing him play last year at one of these Concerts. His delightful performance of it received a hearty encore, to which he responded by playing Chopin's beautiful Nocturne in F sharp. Mr. Roedel was warmly recalled after conducting his new orchestral Suite, and a selection from "Lucia di Lammermoor," and two songs from Miss Etherington, brought to a close one of the most successful Concerts, musically speaking, of the season.

On the following night Mr. Walter Macfarren delivered an interesting lecture on "Beethoven as a pianoforte writer," in the Lecture Room of the Bristol Museum, before a large and very closely packed audience. He was most cordially received, and proceeded at once to his subject. He said that Beethoven, perhaps more than any other musician, had developed the resources of the pianoforte, and by his rich legacies to that instrument had done more than any other composer to ennoble its literature. He thought, therefore, that his work in this direction, apart from the wider field of his labours, was a subject worthy of consideration. The lecturer then gave a concise but well considered history of Beethoven's life, mentioning some of the chief incidents therein, and enumerated his works, concluding by giving illustrations from his different styles in such a thoroughly musicianly manner as delighted his audience. He chose his programme as follows—Sonata pathétique, Op. 13; Funeral March and Allegro from Sonata No. 12, Op. 26, the two last movements from Sonata 9, Op. 14, No. 1; Rondo in G, Op. 51, No. 2; Bagatelles in F, A, and E flat, Op. 33; and lastly, thirty-two variations, which latter the lecturer considered to be one of the noblest of Beethoven's contributions to the pianoforte. He believed that such combined power and delicate expression had hardly ever been equalled, and he played them from memory, as indeed he did the whole of his programme, in a manner which called forth the heartiest plaudits from his auditors.

MUSIC IN GLASGOW AND THE WEST OF SCOTLAND.

(FROM OUR OWN CORRESPONDENT.)

CONCERTS by church choirs and others of the lesser musical associations have been pretty numerous during the past four or five weeks. A performance of Mr. A. R. Gaul's Cantata "Ruth" was given by the choir of Hillhead Congregational Church, on February 26, conducted by Mr. A. McColl, Organist of the church. The choir sang fairly well, and the solos in the Cantata were effectively rendered. A selection of miscellaneous pieces followed.

The directors of the City Hall Saturday Evening Concerts varied the usual nature of their popular and philanthropic scheme of entertainments by giving a recital of Mr. John Farmer's operetta "Cinderella," on February 28. The characters were sustained by local artists and with more or less dramatic and musical ability, but the costumes were somewhat incongruous. There were no scenic accessories (no doubt from the hall not being licensed for theatrical entertainments), but the story being a household one, the imagination had no difficulty in supplying what was deficient. The accompaniments were rendered by a small orchestra, with piano, and Mr. W. M. Miller, whose choir sang the choruses with vigour and in very good tune, successfully conducted.

We had a fortnight's performances, terminating on the 7th ult., of the "Pirates of Penzance," by Mr. D'Oyly Carte's Juvenile Troupe, in the Royalty Theatre, to fairly good audiences. I do not offer any opinion upon the propriety, musically or otherwise, of such representations, particularly as the subject was sufficiently referred to in the article "Precocious Talent" in last month's MUSICAL TIMES, but I may say that most people who give the matter any thought are not favourable to them. We had here some time ago, I may mention, what was surely an equally objectionable exhibition, the Children's "Messiah."

The Choir of Kent Road United Presbyterian Church gave a Concert of Sacred and Secular Vocal Music, on the 10th ult. Mr. James McEwan conducted, and Miss A. Kerr accompanied. On the same evening the Choir of Greenhead United Presbyterian Church, in the eastern district of the City, gave a performance of Mozart's Twelfth Mass, with selections from Haydn's "Creation," &c. The accompaniments were skillfully played by an orchestra (led by Mr. W. H. Cole), an attraction which is often absent when the Mass is rendered by choirs; and under the baton of Mr. A. D. Inglis, Choirmaster of the church, the performance was in all respects a very satisfactory one. Mr. P. E. Halsted, it should be mentioned, lent useful service at a Liszt organ.

The annual Concert here by pupils of the Royal Normal College and Academy of Music for the Blind, Upper Norwood, took place on the 12th ult. in St. Andrew's Hall. The programme was both varied and interesting. Several part-songs and madrigals were sung by a select choir, Mendelssohn's motet "Hear my prayer" being effectively presented, with Miss Campbell in the principal part. The choir-singing showed a decided advance on that of former Concerts here, this being particularly exemplified in the unaccompanied male-voice chorus of Pilgrims from "Tannhäuser" with its difficult modulations. Several pianoforte pieces were played with skill, and under the peculiar circumstances, remarkable exactness. A preference seemed to be shown for Liszt, two of the three pieces being by that composer, probably from their specially giving an opportunity of exhibiting manipulative talent. The players were Miss Jeannie Gilbert, Mr. A. Hollins, who has been here several times, and Mr. F. Turner, a former pupil, and now Organist of one of the largest Dissenting churches in town. Mr. Turner played, with Mr. T. Perks, variations by Saint-Saëns, on a theme by Beethoven. Mr. Fritz Hartvigson, pianist, took part also in the Concert. The attendance was smaller than the Concert, apart from its object, was deserving of.

A Concert of sacred music was given by the members of the Psalmody and Musical Association, of Queen's Park United Presbyterian Church, on Friday evening, the 13th ult. The choir numbered about fifty voices. Dr. Garrett's anthem, "In humble faith and holy love," which headed the programme was sung with great taste, the treble solo being marked by artistic grace. Sullivan's part song "The way is long and dreary" gave the altos an opportunity of distinguishing themselves, and Dr. Stainer's fine anthem for a double choir, "I saw the Lord," was rendered with due impressiveness. Sullivan's "Festival Te Deum" followed, and into the interpretation of this brilliant setting of the ancient hymn, the choir put all its strength. The soprano solos were effectively delivered by a young lady of most promising vocal ability. Mr. W. T. Hoeck, Organist of the Church, conducted. Mr. E. J. Wareham officiated at the organ, contributing two solos.

A Charity Concert under the patronage of the Lord Provost and magistrates, took place on the 16th ult. in the City Hall. Mr. Channon Cornwall's Choir, the Albert Select Choir, under Mr. J. Lillie, and Mr. Taggart's Male Voice Choir, numbering in all 100 voices, gave their services and sang separately and in union. It would be unbecoming in the circumstances to criticise, but the singing, despite the discouraging effect of a very small audience, was very creditable, particularly when the three choirs were united. For the credit of the citizens I incline to attribute the pecuniary failure of the Concert to insufficient publicity.

The Ladies' Choir connected with Hillhead Established Church gave a Concert of sacred music on the same evening. The programme included selections from Pergolesi's "Stabat Mater," &c.

The Glasgow Tonic Sol-fa Choral Society, which has so long been conducted by Mr. W. M. Miller, gave a performance on the 17th ult., the first in Scotland, of A. C. Mackenzie's dramatic Oratorio, "The Rose of Sharon," in presence of an audience which, if it did not fully occupy St. Andrew's Hall, was yet sufficiently large to testify to the interest of the musical citizens in this new work by their countryman. The soloists were Mrs. Hutchinson, Miss Hope Glenn (in room of Miss Hilda Wilson), Mr. Edward Lloyd, and Mr. Watkin Mills. The orchestra was not large, but was composed of fairly competent executants, led by Mr. T. Smyth, a local violinist of taste and experience. Dr. Peace presided at the organ. With the chorus there were about 500 performers on the platform. Mr. Miller's Society has always excelled in the female voices, especially in the alto, and on this occasion they again bore the palm over the other parts. The female chorus "Art thou so simple," was sung very tunelessly, and with not a little grace, which may be said all through of the soprano and alto share of the choruses. On the other hand the tenors and basses were somewhat immature in quality, the former part being also few in proportionate number; but what was wanting thereby in body of tone was sought to

be made up for by enthusiasm and energy, while it must be recorded that the vocalisation generally was very seldom at fault. It need not be said how well the intensely impassioned music of the *Sulamite* and the *Beloved* was rendered by Mrs. Hutchinson and Mr. Lloyd, nor with what impressiveness and dignity that assigned to the chief contralto voice, was delivered by Miss Hope Glenn. To Mr. Watkin Mills, in the part of *Solomon*, his first appearance in Glasgow, very high praise can be given. The Oratorio made a very decided impression, being regarded on all hands as a work of great and original genius. The Tonic Sol-fa Society is to be congratulated on its enterprise in being the first to perform Mr. Mackenzie's composition in Scotland.

A Concert of Sacred music was given by the choir of Anderston U. P. Church on the 17th ult., Mr. A. Black conducting. Mendelssohn's Thirteenth Psalm was the principal number in a well selected programme.

The Glee Club, male and female voices, or Musical Association as it should rather be named, connected with the 1st Lanarkshire Rifle Volunteer Regiment, held its annual Concert on the 24th ult., in the Queen's Rooms. The late Mrs. Meadows White's spirited setting of Kingsley's "Ode to the North East Wind" was included in the programme, and was excellently sung to a pianoforte accompaniment. Captain H. McNabb conducted, and Mr. Luther Hall was at the piano.

A performance of A. R. Gaul's Cantata "Ruth" was given by the choir of Caledonia Road U. P. Church, on the 24th ult. Anthems by Bridge, Barnett and others were likewise sung. Mr. J. M. Kerr conducted, and Mr. G. W. Hopper accompanied.

A Concert of Gaelic melodies, sung in the original, and in four-part harmony, was given on the 24th ult., by the Gaelic Choir of St. Columba Church, in the hall of the Christian Institute. The comparative novelty of the music attracted a good audience. To very few present could the language be a known one, but its extreme aptness for vocal purposes would be obvious to all. The choir, which consisted of about fifty members, was conducted by Mr. A. Ferguson.

At the royal burgh of Campbeltown, in Argyllshire, the higher tastes of the inhabitants are by no means neglected, as is proved by the existence of the Campbeltown Musical Association, under the patronage of some of the leading townsmen, and now in its sixth session. The society gave a Concert on February 25, with Van Bree's "St. Cecilia's Day" as the chief attraction, in which Mrs. Brien rendered the florid solo part with much skill. The rest of the programme embraced part-songs, songs, &c. Mr. J. W. Allen conducted, and Mr. James Cennah accompanied on the piano.

The Musical Association of Lenzie, near Glasgow, performed Farmer's Mass in B flat, on February 25, in the Established Church, some anthems following. Mr. John Turnbull conducted, and Dr. Peace accompanied on the organ, and played some solos.

In connection with the Stirling Choral Society is an amateur operatic club. A series of performances of Sullivan's "Trial by Jury" and "H. M. S. Pinafore," was given by its members, on the last three days of February. The singing and acting were highly creditable to all taking part. The same company performed "Patience" two years ago.

The Paisley Glee Club (male voices) gave an open night on the 3rd ult., and rendered, with their usual good taste, some old favourites, such as Bishop's "No more the morn," Horsley's "By Celia's Arbour," &c.

The last of the series of Saturday afternoon Concerts in the George A. Clark Town Hall, took place on the 21st ult. One of the principal attractions of the Concerts, of which fifteen have been given, has been the performances by Mr. Barratt on the fine organ of the hall. The attendances have been very good throughout.

The annual Concert of the Choir of Culternauld Parish Church, took place in the Drill Hall, on the 5th ult., the Conductor being Mr. James Fleming. Several anthems and sacred solos were sung in the first part of the programme, and some part-songs, &c., in the second part, with instrumental selections. Miss Pearson, contralto, Mr. A. Finlayson, tenor, and Mr. G. Muirhead, violinist, assisted, Messrs. Lee and Turnbull accompanying.

The Musical Association of Shettleston, east from Glasgow, gave a Concert, on the 20th ult., of Scottish melodies, arranged as part-songs or in the usual form, Mr. G. Pettigrew conducting.

The choir of Greenbank Church, Busby, Lanarkshire, made a musical appeal on behalf of the benevolent fund of the church on the 24th ult., a goodly amount being realised. The programme was exclusively sacred, and comprised several favourite anthems, such as Goss's "O taste and see," Stainer's "Ye shall dwell in the land," and Himmel's "Incline Thine ear." Mr. W. S. Melville conducted.

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

New York, March 6, 1885.

THE period which has elapsed since I last reviewed the condition of musical affairs in the United States has been crowded with incidents. Most of the happenings have been indicative of a healthy progress, and it can be said, in a general way at the outset, that in nearly all the large cities, especially in New York, the season has been more than ordinarily brilliant. Just now, however, in this city, several of the leading institutions are staggering under the blow dealt them by the death of Dr. Damrosch. It is seldom that the activity of one man extends so far as was the case with the late director of the German opera. In the thirteen years of his labours in this city he had built up the Oratorio and Symphony Societies, and given them an influence second to none in the country. He had then taken advantage of the demoralised condition of our operatic affairs and established German opera on so good a footing that it seemed likely to be successful for some time to come, and to make itself a most potent influence in the elevation of the musical taste of the larger cities of the country. The death of Dr. Damrosch, which occurred after a four days' illness, on February 15, has thrown our operatic affairs into the greatest confusion. In my last letter I called attention to the fact that the establishment of German opera at the Metropolitan Opera House was only a last resort, the directors having frittered away the entire spring and summer in negotiations with Mr. Gye. Even after Dr. Damrosch took the helm many of the directors were fearful of the outcome, and did not cease to hanker after the fleshpots of Italy. The season, however, was phenomenally successful. Between November 17 and February 21 fifty-seven representations were given, the list of operas being as follows:—"Tannhäuser," nine times; "Lohengrin," nine; "Der Prophet," nine; "Die Walküre," seven; "Die Hugonotten," five; "Die Jüdin," five; "Fidelio," three; "Wilhelm Tell," three; "Die Stimme von Portici," three; "Don Juan," two; "Der Freischütz," one; "Rigoletto," one. The prospectus issued last fall had announced twenty-two operas, so it will be seen that fulfilment fell short of performance by ten operas. This was partly owing to the unexpected popularity won by the Wagner operas and Meyerbeer's "Prophet," and the discovery made after the season had opened that the lighter order of operas, or such as contained spoken dialogue, were not well received by the public. Had there been time, there is no doubt that "Rienzi" would have followed "Die Walküre," and added to the prosperity which distinguished all the Wagnerian operas. The attendance throughout the season was far greater than had been enjoyed by any of the recent Italian companies, and the favour of the public was so markedly with the German enterprise that Mr. Mapleson, with Patti, Nevada, and Scalchi as his "stars," concluded his season at the Academy of Music, with ruin seemingly staring him in the face. He bettered his fortunes a little at Boston and Philadelphia, but failed again in New Orleans and St. Louis. He has just opened a season at San Francisco which will probably bring him more money than he ever took in the same period in all his career. To the people of the Pacific slope Italian opera is a rare and delightful luxury, and this time the patriotic interest in Miss Nevada has helped to swell the enthusiasm with which Mr. Mapleson's company is greeted.

But to recur to the German opera and its fortunes. The last week of the season was interrupted by the death of the

director, which occurred one day after the directors of the Opera House had signed a contract under which Dr. Damrosch was to organise and direct another season, beginning in the fall of 1885, and reaching to the spring of 1886. After a most impressive Memorial Service in the Opera House, in which the various organisations which Dr. Damrosch had directed took part, the three representations which remained to be given took place under the direction of Herr Lund, of Berlin (Kroll's), whom Dr. Damrosch had brought to this city as chorus-master, and the company departed from the city to fill engagements in Chicago, Cincinnati, and Boston. In these three cities the reports of the success which had crowned the German enterprise in New York had stirred up an ardent desire to witness similar representations, and test the effectiveness of good ensemble work in dramatic masterpieces, as compared with the slipshod and one-sided performances which the Italian companies have given for years. The representations in Chicago which have been given thus far have been conducted by Walter Damrosch, son of the dead conductor, and Herr Lund.

Had Dr. Damrosch not died the future of German opera would have been much brighter than it is now. The Metropolitan directors had resolved to continue the experiment next season, and were more than pleased at the financial outcome this year. They had declined to assume any responsibility beyond a fixed sum offered as a subscription to Mr. Abbey and Mr. Gye when they attempted to arrange for another series of Italian performances. In order to secure the German company they had themselves to become *entrepreneurs*, Dr. Damrosch being simply their agent. An exact report of the financial outcome of the season has been promised but has not yet been given out; nevertheless, it is known that the receipts fell short of the expenses about 45,000 dollars, a mere bagatelle compared with the loss of last year, which gave Mr. Abbey a place in history alongside of Mr. Delafield and Baron Taylor. Nevertheless, the statement was received with much surprise, for it is scarcely possible to conceive of more generous patronage than this operatic establishment received this year. The explanation was not difficult to the knowing. In the first place, an effort was made to be sumptuous in the matter of stage decoration, and, of the twelve operas given, the scenery and costumes were on hand in the new house for only five. The salaries paid were not large compared with the demands made by artists like Madame Patti and Madame Nilsson, but there was something like liberality in the stage management, and the cost of the twenty-two representations averaged 3,400 dollars. The prices of admission had been lowered, so as to win the patronage of the large German population of New York, almost fifty per cent. from the prices of last year, and it required a remarkably fine house even to pay the cost of a representation. Though the season netted a loss of about the sum mentioned, therefore, the directors very wisely interpreted it to be a success, for many valuable "properties" had been added to the house, which will lessen the cost of future representations. Dr. Damrosch's death overthrew all the plans that had been made for next season. The directors were besieged by managers and musical conductors, who were anxious to fight the battle of German opera behind the generous bulwarks of the directors' fortunes. Anton Schott, the tenor, filled with an overweening sense of his own importance, submitted a proposition for next season before the memorial services were fairly concluded. The proposition in itself was not unreasonable, but it was hardly to be expected that the directors, who have not only the artistic reputation of their establishment but also their money at stake, would place at the head of affairs a singer who had shown his inability to agree with his fellow-artists. He proposed that Anton Seidl, of Bremen, husband of Madame Kraus, should be brought over next year as conductor, and that work should begin betimes to secure a strong company. Unfortunately for himself he coupled his proposition with statements in the public prints depreciatory of Madame Materna, and as this was a direct challenge to the native gallantry of the American people, Herr Schott found himself disliked when he had hoped to make himself trusted and admired. His proposition bore evidences,

If ye love Me keep My Commandments

April 1, 1885.

FULL ANTHEM FOR FOUR VOICES

THE WORDS TAKEN FROM ST. JOHN XIV. 15-17, 27

THE MUSIC COMPOSED BY

SIR R. P. STEWART,

PROFESSOR OF MUSIC IN THE UNIVERSITY OF DUBLIN.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.) and 89 & 91, Queen Street (E.C.)

VERSE.

SOPRANO. *p* If . . ye love Me keep My com-mand - ments, keep *cres.* *dim.*

ALTO. *p* If . . ye love . . Me keep My com-mand - ments, keep *cres.* *dim.*

TENOR. *p* If . . ye love . . Me keep My com-mand - ments, keep *cres.* *dim.*

BASS. *p* If . . ye love Me keep My com-mand - ments, keep *cres.* *dim.*

ORGAN. *p* *cres.* *dim.*
♩ = 120.

FULL. *mf* *cres.*
My com-mand - - - - ments, If . . ye love Me keep *cres.*

FULL. *mf* *cres.*
My com-mand - - - - ments, If . . ye love . . Me keep *cres.*

FULL. *mf* *cres.*
My com-mand - - - - ments, If . . ye love . . Me keep *cres.*

FULL. *mf* *cres.*
My com-mand - - - - ments, If . . ye love Me keep *cres.*

mf *cres.*

dim.
My com-mand-ments, keep My com-mand-ments, and I will
dim.
My com-mand-ments, keep My com-mand-ments, and I will
dim.
My com-mand-ments, keep My com-mand-ments, and I will
dim.
My com-mand-ments, keep My com-mand-ments, and I will

pray the Fa-ther, and He shall give you . . an-oth-er
pray . . the Fa-ther, and He shall give you
pray . . the Fa-ther, and He shall give you
pray the Fa-ther, and He shall give you

Com-fort-er, He shall give you . . an-oth-er Com-fort-er. Ev'n the
an-oth-er Com-fort-er, and He shall give you a Com-fort-er. Ev'n the
an-oth-er Com-fort-er, and He shall give you a Com-fort-er. . .
an-oth-er Com-fort-er, and He shall give you a Com-fort-er. Ev'n the

Spi - rit of Truth whom the world can-not re - ceive be-cause it see - eth Him

Spi - rit of Truth whom the world can-not re - ceive be-cause it see - eth Him

.. Ev'n the Spi - rit the world can-not re - ceive be-cause it see - eth Him

Spi - rit of Truth . . . whom the world can - not re -

not, nei - ther know - eth Him: but ye know Him for He

not, nei - ther know - eth Him: but ye know Him for He

not, nei - ther know - eth Him: but ye know Him for He

- ceive, nei - ther know - eth Him: but ye know Him for He

dwel - eth with you, and shall be in you. Peace I leave with you,

dwel - eth with you, and shall be in . . you. Peace I leave with you,

dwel - eth with you, and shall be in . . you. Peace I leave with you,

dwel - eth with you, and shall be in . . you. Peace I leave with you,

My peace I give . . to you: Let not your heart be trou - bled,
cres. My peace I give . . to you: Let not your heart be trou - bled,
cres. My peace I give . . to you: Let not your heart be trou - bled,
cres. My peace I give . . to you: Let not your heart be trou - bled,

nei - ther let it be a - fraid, nei - ther let it be . . a -
nei - ther let it be a - fraid, . . nei - ther let it be a -
nei - ther let it be a - fraid, . . nei - ther let it be . . a -
nei - ther let it be a - fraid, . . nei - ther let it be a -

- fraid, nei - ther let it be . . a - fraid.
- fraid, . . nei - ther let it be . . a - fraid.
- fraid, nei - ther let it be . . a - fraid.
- fraid, nei - ther let it be . . a - fraid.

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Also published in Novello's Tonic Sol-fa Series, No. 301, price 1d.

moreover, that he had been trying to undermine Dr. Damrosch, who had befriended him, and with the tender feeling toward the dead man pervading all portions of the community, it was hardly to be wondered at that at the first opportunity that offered the patrons of the opera took occasion publicly to rebuke the conduct of the tenor and express their admiration for Madame Materna, whose acting and singing in "Die Walküre" had been an artistic revelation. The question what will be done next season is at present held in abeyance by the directors, who say, however, that they will adhere to their resolve to give German opera, and will not re-open their dalliance with the siren from Italy.

The death of their director has caused a postponement of the Concerts projected by the Oratorio and Symphony Societies, both of which promptly elected Walter Damrosch, a young man of twenty-three or twenty-four years, who has unmistakable talent, to succeed his father. Nevertheless the continued existence of the Symphony Society, after this season, can be regarded as problematical. A new project which has been placed on foot for next season by the friends of Mr. Theodore Thomas, will give us so many high-class Orchestral Concerts, that it would have been only with difficulty that Dr. Damrosch himself could have maintained his Symphony Concerts. The latter's post as Director of the Opera enabled him to improve the artistic character of his orchestra this year, by securing several of the best men from Mr. Thomas's forces, but the want of attention to the Symphony Concerts was noticeable in the work of the musicians. The prestige of the Society depended wholly upon Dr. Damrosch, and must naturally depart with him, the more since Mr. Thomas's project itself compasses the idea of a rival institution to the Philharmonic Society, which has been found in the past to be good in its influences upon our Concert system. Mr. Thomas will not lay down the conductorship of the Philharmonic Society, but, beginning with November 1, will give two Concerts of orchestral music a week, with a band of from sixty to eighty musicians, until May. One Concert will occur on Tuesday evening, the other on Thursday afternoon of each week. This project has grown out of a desire to enable Mr. Thomas to have a permanent orchestra always under his hand, and subject to no other influence than that which goes out from him and his artistic aims. With an extended series of Concerts in Brooklyn, and the regular series in neighbouring cities, these semi-weekly Concerts, which are to be called the Thomas Popular Concerts (it is in prospect that we will have "Tom Pops" to offset the London "Monday Pops"), will give steady employment to Mr. Thomas's musicians and enable him to elevate the standard of excellence even above that of the Philharmonic Society.

The first-class Concerts of the season have been generously patronised, and have offered several interesting features. The production of "The Rose of Sharon" by the Chorus Society was postponed because of the tardy arrival of the orchestral parts from London (so it was announced), and will not take place until April. Last Saturday the Brooklyn Philharmonic Society performed Liszt's "Legend of St. Elizabeth," from Novello, Ewer and Co.'s edition, and achieved a most pronounced and distinguished success. Mr. Thomas conducted with clearness, firmness, and a most sympathetic interest in the music. The German Liederkreis had performed the work in the original tongue in 1870 and once afterward, and it had been heard in Cincinnati from a German society, but never before the Brooklyn Concert was it given in public in this country. It is included in the programme of the Cincinnati Musical Festival of 1886. Mr. Van der Stucken's Novelty Concerts have gained a firm hold on the public and the musicians, who admire the spirit which prompted their projection. At the last Concert he brought out four small orchestral pieces, composed by local musicians (H. W. Nicholl, B. O. Klein, Ed. Heimendahl, and Otto Floersheim—the first is an Englishman long resident here, the last a pupil of Ferdinand Hiller, and editor of *The Musical Courier*, of this city). Mr. Van der Stucken's next scheme embraces none but American works, and it is expected that Mr. J. K. Paine, Mr. George E. Whiting, Mr. Dudley Buck, and other American composers will be on hand to conduct their own music.

MUSIC IN CANADA.

(FROM OUR OWN CORRESPONDENT.)

In this, as in most young countries, music has been the last of the arts to take permanent root, and show signs of vigorous life. In our principal towns both the art and its votaries have passed through the usual vicissitudes; but it is now well established, and grows daily in public estimation. During our winter season we have frequent visits from travelling Concert troupes, including many of the greatest artists, both vocal and instrumental. These, however, though somewhat important to us, would hardly prove an interesting subject to your readers, inasmuch as their programmes are not striking, nor do they differ from those given by Concert companies throughout the world.

The musical public in England will probably be more interested in the efforts of our own local organisations, and to these I propose giving most prominence.

In Toronto there are two well-managed and successful societies, the Philharmonic under Mr. F. H. Torrington, and the Choral Society under Mr. E. Fisher. The former, which achieved the distinction of producing "The Redemption," almost immediately after its first performance in England, has this season given for the second time Costa's "Naaman," and is now practising Max Bruch's "Fair Ellen," and Niels Gade's "Crusaders." It has been working about twelve years under the same Conductor, and has a magnificent *répertoire*, including all the standard works. The Choral Society has been in existence about five years, and has attained a high position: it recently gave "Samson" as a celebration of the Handel bi-centenary. All the works produced by these societies are given with an excellent orchestra of about fifty players, partly local and partly engaged from the United States.

In Montreal the oldest established society is the Mendelssohn Choir, under Mr. J. Gould, a gifted amateur who, nearly twenty years ago, commenced work with a few friends in a private house. This society seldom performs works of magnitude, it makes a specialty of part-songs, which are rendered in an almost perfect manner. It numbers about 80 voices, and its performances are probably equal to those of any similar organisation on this Continent.

The Montreal Philharmonic, under Mons. G. Couture, has also a good record. It numbers nearly 300 members, and has this season given fine performances of Schumann's "Paradise and the Peri" and Handel's "Alexander's Feast," with soloists and part of the Orchestra (which numbered about 50) engaged from the States.

In Hamilton, the Philharmonic Society is under the conductorship of Mr. F. H. Torrington, and usually performs the same works as the Toronto Philharmonic.

Ottawa, the seat of Government and residence of the Governor-General, though a small town, boasts a good Philharmonic Society, under Mr. J. W. F. Harrison, numbering about 100 voices. Its first Concert for the season consisted of Sterndale Bennett's "May Queen," with miscellaneous second part, and the Society is now at work on "Elijah" for the second Concert. Efforts have also been made from time to time in the direction of Chamber music, and this season a course of Concerts is being given in Toronto by Messrs. Jacobsen, Bayley, Martens and Kuhn. The programmes have so far included Haydn's Quartet, Op. 76, No. 3, Rubinstein's Quartet in F, Niels Gade's Piano Trio in F, played by Messrs. Kerison (piano), and Messrs. Bayley and Kuhn (violin and violoncello), and other important works. Ottawa too has a good string quartet, consisting of Messrs. Boucher, Reichling, Sarginson, and Brewer. This Club has given the first two of a series of four subscription Concerts. The most notable numbers on the programmes are Haydn's Quartets in D major, No. 35, and in C major, Beethoven's C minor, Rubinstein's F major, with two by Schubert in E flat major and G minor (Posth.). Ottawa is fortunate in possessing a resident virtuoso in the person of Mr. F. Boucher, who has performed at these Concerts Mendelssohn's E minor and Max Bruch's G minor Concertos, the Andante and Rondo Capriccioso of "Saint-Saëns," and Godard's A minor Concerto. Canada is also proud of having a native-born pianist of exceptional ability, Mr. Waugh Lander. This gentleman has performed in Europe and Canada a *répertoire* of such difficulty and extent as to place him in

the front rank of *virtuosi*. He studied in Leipzig, and is, I believe, the only Canadian who can justly claim the honour of being a pupil of Liszt. He is at present settled in London, Ontario, where he presides over the musical department at Helmuth College. It is to be hoped that this field will not prove too restricted for him, and that Canada may retain the services of so gifted a musician.

MUSIC IN DARMSTADT.

(FROM OUR OWN CORRESPONDENT.)

SINCE my last letter a number of Concerts have taken place; and as music seems to draw near its end for this season, I will mention some of the most important events.

In the fourth Concert of the Grossherzoglich Hofmusik, we made the acquaintance of that admirable pianist, Frl. Flora Friedenthal, of Warsaw, who played Chopin's Concerto in E minor, and acquitted herself of her task in a highly creditable manner, the brilliancy of her execution, and the sensitiveness of her touch, reminding us forcibly of her celebrated countrywoman, Annette Essipoff. The programme contained Mackenzie's Second Scotch Rhapsody ("Burns") which gave us another opportunity of admiring that composer's talent, and Saint-Saëns's "Danse Macabre," one of the most successful and attractive, but also fantastical productions of the French composer. Both pieces, as well as Beethoven's glorious Symphony in F major and Weber's Overture to "Oberon," were performed in really splendid style and warmly applauded.

A so-called "Elite-Concert," given by the Cuban violin-virtuoso, Brindis de Salas, in connection with Madame Mathilde Zimèri, from London, as vocalist, and Fräulein Therese Hennes, of Berlin, as pianist, in no respect merited that pompous designation. Brindis de Salas is certainly a violinist displaying eminent technical skill, but he is a virtuoso rather than an artist. The tone he produces from his instrument is devoid of power, yet his technical abilities are truly marvellous. The solos he played were, with the exception of the Adagio from Spohr's Ninth Concerto, mere clatter, and call for no criticism. The vocal performances of Madame Zimèri I prefer covering with the veil of christian charity, but I must say that, with the remnants of a voice long since decayed, it appears strange that she should challenge public criticism. Fräulein Hennes, the talented daughter of the well-known professor of Berlin, found in compositions of Chopin, Schubert, and Liszt, ample opportunity to show a more than ordinary power of execution.

The third Soirée of Chamber-music brought two novelties; the first, a Quartet for strings in F major Op. 42, by Aug. Klughardt, did not generally realise the expectations which the first Allegro awakened. The second, a Trio for piano, violin, and violoncello in C major, Op. 87, by Brahms, is a production the charming Scherzo of which scarcely compensated for the tediousness, confusion and heaviness of the other three parts. The concluding number, Mozart's Quintet in G minor was received with unmixed pleasure, producing an effect like a refreshing shower after continued barrenness.

The fifth Concert of the Grossherzoglich Hofmusik opened with Rubinstein's powerful "Ocean-Sinfonie." There has already been so much written about this splendid work that it is needless to dwell on its merits. A piece for orchestra, of rather feeble character, "Pensée de Minuet," by E. Hartog, was favourably received, while the "Academische Festouvertüre," by Brahms, although capably given, did not leave any impression upon the audience.

Handel's 200th birthday was celebrated by the Musikverein with an excellent performance of "Joshua," with Rietz's instrumentation.

The most important events at the Opera have been the appearances of the newly-discovered tenor star, Heinrich Bötel, in the rôles of Raoul ("Huguenots"), Manrico ("Trovatore"), and Chapelon ("Postillon de Lonjumeau"), and in W. de Haan's new opera, "Die Kaiserstochter." Regarding Bötel, I can only say that he is the happy possessor of a most magnificent voice, but that he is unripe as a vocalist. His intonation is faulty, his musical training is in its infancy, and his manner of singing lacks intelligence and taste, while his acting is that of a mere beginner.

It is really unpardonable on the part of his impresario, Pollini, to exact from him tasks which he (Bötel) is as yet unable to fulfil.

"Die Kaiserstochter" was a complete success. The libretto, from the pen of W. Jacoby has, like so many others, its good and bad qualities. It treats of the legend of Eginhard and Emma, daughter of the Emperor Charlemagne, and though the verses are better than mere rhymes, the plot is rather paltry. The music, however, is the work of an accomplished musician, appealing to the understanding of the educated only, and making no concessions to the multitude. The *ensembles* and *finales* are of imposing power and energy, while the lyric movements breathe grace and tenderness. The instrumentation is truly masterly, and shows that de Haan has a natural facility for glowing and picturesque scoring, of which the beautiful introduction to the third act, "Irrfahrt und Waldesfriede," gives ample proof. The work will no doubt make its way.

The *réprise* of Goetz's "Erzählung der Widerspänstigen" ("Taming of the Shrew") proved a welcome addition to the *répertoire*. C. M. von Weber's "Sylvana," which in its new scenic attire, has proved so eminently successful at Hamburg, is destined to inaugurate our next opera-season.

JUDAS MACCABÆUS AT TURIN.

(FROM OUR OWN CORRESPONDENT.)

HANDEL'S bi-centenary was celebrated at Turin, on the 1st ult., by a performance of "Judas Maccabæus," under the direction of Signor Roberti, who, by his successful execution of this Oratorio, has given ample proof of his ability as a conductor of choral music. He has made use of the experience acquired in the choral school, named after its founder, Stefano Tempia, of which this was the fifty-sixth Concert. Roberti has learning, capacity, and passion for his art, but he is unfortunately not sufficiently aided by the amateurs who form the Society, as they never appear in full numbers at any of the rehearsals or performances; it happens thus that an Oratorio loses its powerful effects, and can only be made effective by the perfection of the execution of the single parts. Fortunately the choice of "Judas" was most adapted to a public devoid of the phlegm and veneration of the English for such music. There is an attractive variety in it which leads the hearers, necessarily tired after the second part, to feel quite strung up and refreshed by the heroic chants, and war songs of the third part, with its final Alleluia, which, although not so famous as that in the "Messiah," is not less fine, and for its simplicity, perhaps, to be preferred to the former. I need not enumerate the pieces which gave most pleasure, nor enter into a detailed description of their beauties, as I have done for my Italian readers. They are too well-known in England, and I could only repeat what others may have said often and better than myself. The execution, notwithstanding the scarcity in numbers of the performers, the absolute want of traditions, and the few rehearsals, was very commendable, and all its merit must be attributed to Signor Roberti, who infused, as it were, his own intelligence and passion into the performers. The basses and sopranos were, perhaps, too numerous for the altos and tenors, and the soloists (amateurs) had to contend with music filled with difficult passages and of a style unknown to us. Two of these amateurs, Signora Roberti, the conductor's daughter, and a young priest, Don Berrone, tenor, are worthy of special mention. Signora Roberti dedicates herself entirely to the study of classical music, which she sings with a purity and colouring not to be obtained by ordinary singers of modern *cavatine*.

Don Berrone, a fine young priest, full of ardour for music, had to suffer some disciplinary punishment from a former Bishop, who would not tolerate the liberty he took of appearing in public. The eminent prelate who now rules in Turin has no such prejudices, and our young Don has taken up music with more love than ever. He has a charming tenor voice, excellent accent, and a perfect pronunciation. Needless to say he was enthusiastically applauded for every piece he sang.

The hall was crowded. The Mayor of Turin and His Excellency Cardinal Alimonda were both present,

and listened to "Judas," from the first to the last note, without giving signs of fatigue or impatience, as did all the hearers. No small compliment to pay to music more than a century old.

OBITUARY.

JAMES WILLIAM DAVISON.—We regret to announce the death of the eminent musical critic who, for nearly thirty-five years, wielded in his particular sphere, the power of the *Times* newspaper. The sad event took place at the York Hotel, Margate, on the 24th ult., in presence of his two sons, and his devoted brother, Mr. W. Duncan Davison. It was not wholly unexpected, Mr. Davison having been a sufferer, more or less, for a considerable period. A severe attack of illness set in about three weeks ago, and, although partial recovery took place, a relapse on the 21st ult. brought the fatal termination. The deceased gentleman was born in London in 1813, his father being a younger son of an ancient family long settled in Northumberland, and his mother the famous actress, Miss Duncan. For some time after attaining manhood, Mr. Davison settled to no particular pursuit, although both taste and talent pointed to a literary life. At last, however, he devoted himself to music, received lessons on the pianoforte from the still living Mr. W. H. Holmes; associated himself closely with Sterndale Bennett and George Macfarren, and became a composer, teacher, and occasional Concert-giver. Of his works, some among which were ambitious, his fine settings of Shelley's lyrics have survived to the present day, and will probably live on. Gradually Mr. Davison left the practice of music for the creation of its literature. He became a contributor to musical journals, and largely assisted the then critic of the *Times*, the late Mr. Charles Lamb Kenney; doing everything with so much force and brilliancy that his name soon became known. This led to a definite appointment on the *Times*, and to the requisition of his services by the *Saturday Review*, the *Pall Mall Gazette*, the *Graphic* and other papers, as well as the *Musical World*, which he edited for many long years.

Mr. Davison, whose love of his art was sincere and passionate, exercised a powerful influence throughout his career. He was a strong conservative, and could see little good in the new men and methods of our own day. On the other hand, no single person did more than he to familiarise our public with the classical Masters. To him we owe the idea of the Popular Concerts, and to his constant and enthusiastic advocacy is due much of the culture that has flowed from that enterprise. Several years prior to his death, Mr. Davison retired from active life. But he retained to the end the respect and affection of those who, having been admitted to his intimacy, knew his sterling worth.

MR. CARL ROSA announces that his season of English opera will commence at Drury Lane Theatre on Easter Monday, the 6th inst., and extend over eight weeks. The following novelties are promised:—"*Nadeshda*," a Romantic Opera, written expressly for the company by Goring Thomas, the principal parts being sustained by Madame Valleria and Mr. Barton McGuckin; Massenet's Opera "*Manon*" (English version by Joseph Bennett), with Madame Marie Roze and Mr. Joseph Maas in the prominent characters; and Boito's "*Meñistofele*" (first time in English in London), *Margaret and Helen of Troy*, Madame Marie Roze; *Faust*, Mr. McGuckin, and *Meñistofele*, Mr. Ludwig; Mozart's "*Marriage of Figaro*" is to be revived, the *Countess*, Madame Georgina Burns; *Susanna*, Madame Marie Roze; *Cherubino*, Madame Valleria; *Count Almaviva*, Mr. Ludwig, and *Figaro*, Mr. Barrington Foote. Selections will be made from an extensive repertoire of works which have already been performed by the Carl Rosa Company. In addition to the vocalists named the list includes Madame Julia Gaylord, Miss Clara Perry, Miss Josephine Yorke, Miss Marion Burton, Messrs. B. Wilson, Charles Lyall, B. Davies, Sauvage, Walter Clifford, G. H. Snazelle, and Crotty. The Conductors are Mr. Alberto Randegger and Mr. E. Goossens, and the valuable services of Mr. Augustus Harris are secured for the *mise-en-scène*.

HERR HERMANN FRANKE has issued an appeal to the lovers of German Opera in England for a Guarantee Fund, in order to reduce the risk of loss which might attend the giving of six performances of Wagner's "*Tristan und Isolde*" in June, or the first week in July, of the present year. It is intended that these representations shall take place in the following manner:—Tuesday, Thursday, Saturday, Monday, Tuesday, and Wednesday. This would be only one day more than a week, but would leave some days open as a break, which is thought to be desirable. It is stated that the artists will be of the highest order; the work will be given without any cuts, and there is to be a double company of vocalists, who will sustain the principal parts alternately. The guarantors are already so numerous as to justify the hope that the scheme can be carried out.

At a meeting held in the Royal Academy of Music on February 28, it was resolved that a Scholarship in memory of the eminent vocalist, Madame Sainton-Dolby, who entered as a student of the Institution in 1834, and was elected King's Scholar in 1837, be forthwith endowed in the Academy; and that, in furtherance of this object, a subscription list be opened at the Bank of Messrs. Coutts and Co., and at the London and County Bank, Hanover Square. We have much pleasure in saying that the response to this appeal has already been most liberal; and the names of the donors sufficiently evidence how widely spread is the respect for the accomplished artist and amiable woman who has passed from amongst us.

THE prospectus of the Richter Concerts promises nine evening performances during the present season, commencing on the 27th inst., at St. James's Hall, under the directorship of Herr Hermann Franke; Leader, Herr Ernst Schiever; Choir Director, Herr Theodor Frantzen, and Conductor, Herr Hans Richter. There will be an orchestra of 100 performers, and the Richter Chorus. The programmes will include the following works:—Beethoven: Overtures, Op. 115, and "*König Stefan*"; Symphonies, Nos. 2, 3, 4, 5, 7, and 9; "*Meeresstille und Glückliche Fahrt*" (orchestra and chorus); Berlioz: Overture, "*Benvenuto Cellini*"; Symphony, "*Funèbre et Triomphale*"; Brahms: "*Academische Overture*"; Rhapsodie (orchestra and chorus, with alto solo); Dvorák: Overture "*Mein Heim*"; Glinka: "*Kamarinskaja*"; Haydn: Symphony in C; Liszt: Rhapsodie, No. 5 (first time), "*Mephisto Walzer*," and selection from "*Christus*"; Mendelssohn: Overture, "*Hebrides*"; Mozart: Symphony in E flat; Schubert: Symphony in B minor; Schumann: Overture "*Manfred*"; Stanford: "*Elegiac Ode*" (solo, chorus, and orchestra); Weber: Overture, "*Oberon*"; and Wagner: Overtures, "*Der Fliegende Holländer*" and "*Die Meistersinger*," with selections from "*Walküre*," "*Die Meistersinger*" and "*Nibelungen Ring*." The names of the vocalists and solo instrumentalists will be shortly announced.

A SUCCESSFUL Concert was given by Mr. H. F. Gregg on the 5th ult., in the Alston Road School Room before a crowded audience. The first part opened with Haydn's Overture "*Orlando Paladino*," played by Miss and Mr. Gregg, and Mr. Clare Foy performed several pieces on the Zither, which were redemanded. Amongst the vocalists Miss Hay was much applauded for her rendering of Blumenthal's song "*Across the far blue hills, Marie*"; the same lady also giving Cowen's "*The children's home*" with considerable effect. Mr. Gregg chose for his solos, Schumann's Scherzino, Op. 26, from the "*Fashingsschwank*," one of Mendelssohn's *Lieder ohne Worte*, and Chopin's Etude in A flat, Op. 25, No. 1, all of which were most favourably received. Recitations were likewise delivered by Messrs. H. J. Cooper and H. P. Stock.

A VERY successful Organ Recital was given on the 16th ult., in Christ Church, Chilton Street, Somers Town, N.W., by Mr. Samuel Moore, the Organist of the Church. The Recital, which commenced with a short service, comprised Baptismal Song (Meyerbeer), Postlude in C (H. Harford Battley), "*Angels ever bright and fair*" (Handel), Prelude and Fugue in C minor (J. S. Bach), Air with Variations from the Symphony in D (Haydn), and Grand Offertoire in F (Wély). Two anthems were well sung by the choir, and the tenor solo, "*Be thou faithful unto death*" ("*St. Paul*"), was given with much effect by Mr. G. Gostic.

In Mr. A. Victor Benham, at his Pianoforte Recital (the second of the present season), given at Steinway Hall, on the 24th ult., we made the acquaintance of a young artist who, notwithstanding the ample existing and prospective supply of gifted performers on his instrument in this country, is likely to come to the fore in due course. For the present, however, the appreciation implied by this remark must be subjected to a considerable admixture of the proverbial "grain of salt." Mr. Benham's mechanism is, as yet, far from perfect, his phrasing is frequently indistinct and, at times, absolutely faulty, as exemplified in Beethoven's "Waldstein" sonata, and the "Davidsbundler" series by Schumann; shortcomings which more mature artists have, however, before now made us forget by the poetic feeling pervading their interpretation. In the latter attribute, too, the present performer is still somewhat deficient. On the other hand, Mr. Benham's playing is characterised by a boldness of attack and an unaffected impetuosity of spirit in dealing with the greatest difficulties of execution, which indicate the presence of more than ordinary talent. A feature in the young pianist's performance was the "improvisation of a sonata," for which purpose themes for three movements were handed to him, by request, from members of the audience. We need scarcely say that the result of Mr. Benham's improvisation on the themes he selected bore about as much resemblance to a "sonata" as, say, the attitudes displayed by a performer on the tight rope may be said to resemble those exhibited in the plastic figures of classical Greek art. A sonata, need it be said, represents a distinct musical organism, constructed upon a well thought-out plan, and harmonious in all its parts; and the attempt to extemporise in this art-form is a childish one. The young artist, however, displayed considerable individual resource, both imaginative and mechanical, in his free fantasia on the themes given, while in this, as in several other respects, his talent, as yet, lacks the necessary discipline, there can be little doubt that, with some additional training, Mr. Benham may in time assume a prominent position in the profession.

THE sixth annual Report of the Orphan School and Benevolent Fund for the Daughters of Musicians, under the management of Miss Helen Kenway, shows that the Institution is rapidly gaining sympathy and support, although earnest aid is still solicited in order to carry on the work with the necessary energy. It is essential to apprise all who are desirous of benefiting this excellent Charity that poverty, and not talent, is the plea for admission to the school. Pupils who possess musical talent will of course be assisted to prepare for the profession; but those who have no special qualification for music will be trained to support themselves in some other way. The agreement for the house now occupied by the school is out in June next, but the landlord has offered to sell the lease for about £600. These premises, situated in Darnley Road, Royal Crescent, Notting Hill, are eminently suited for the purpose; and if one or more persons could be found to contribute the sum named, the school could be carried on without the incubus of rent. The house would be vested in trustees, and if any musician would volunteer to share the duties of this office with Mr. W. H. Cummings, who has generously offered to act in this capacity, and also to give a donation towards the purchase of the house, he would greatly help forward the good cause.

A PROSPECTUS of the "Musical Exchange," Limited (the Managing Director of which is Mr. Henry Mapleson), has been forwarded to us, accompanied by a letter stating that the shares of the Company have already been fully subscribed for. The Association has been formed for the direction and transaction of all business relating to or connected with Music and the Drama at home and abroad. "International artistic intercourse," it is said, "will be promoted in every way, with a view to protecting copyright, and further extending and developing the field for the successful exercise of the musical and dramatic professions." Special features of the undertaking will be the negotiation of engagements, the provision of musical companies, vocal and instrumental, the responsible management of concerts, &c., and there are to be Subscription and Reading Rooms. The registered offices are at 26, Old Bond Street.

THE Stanningley and District Sunday School Union's Whitsuntide Prize Tune Contest, which has been held now for several years, is beginning to be looked forward to with very great interest, not only by musicians but by Sunday-school teachers throughout the kingdom. The Union has adopted the same plan this year as on previous occasions—viz., throwing open the competition to Great Britain and Ireland; and altogether nineteen compositions have been received. The adjudicator (Mr. Samuel Wilson, A.C.) reports upon all the pieces sent in that they are very much superior in composition to former years, and great care has had to be exercised in going through the various pieces. The highest number of marks obtainable was sixty. The first prize is awarded to Mr. T. H. Salter, of Bradford, who obtains fifty-three marks; the second to Mr. Benjamin Walker, of Hunslet, Leeds, with fifty marks; and the third to Mr. Wm. Scott, of Bowling, Bradford, with forty-eight marks. The Committee is perfectly satisfied with the report as given by the adjudicator, and well pleased with the attention he has bestowed upon the compositions. It is expected that copies of the tunes will be ready about Easter.

THE Finsbury Choral Association gave a Concert on the 26th ult., at Holloway Hall, when Dr. Stainer's "Daughter of Jairus" and Mendelssohn's "Athalie" were performed. The choir, numbering 200 voices, sang with great spirit and precision, and elicited the hearty approval of Dr. Stainer, who conducted his own work. The solo vocalists in the "Daughter of Jairus" were Miss Annie Marriott, Mr. Alfred Kenningham, and Mr. T. Kempton, the two first-named being warmly encored in the charming duet "Love Divine." In Mendelssohn's "Athalie" the soloists were Miss Annie Marriott, whose power of dramatic expression admirably fits her for this music, and who sang with remarkable earnestness, Miss Edith Marriott, and Madame Florence Winn. Mr. Charles Fry recited the illustrative verses, and his rendering of the long accompanied recitation "Earth, lend an ear," evoked loud applause. The Conductor of the Society, Mr. C. J. Dale, efficiently conducted the "Athalie" music, and the accompaniments were played throughout by Mr. J. P. Harding (piano), and Mr. Marchmont (harmonium).

THE Centennial Services at St. Luke's Parish Church, Old Street, in aid of the funds of the Finsbury Dispensary, will be held on Sunday the 19th inst. In the morning the music will be entirely selected from the works of Mozart, and in the evening from those of Handel. Before the morning service "Recordare, Jesu pie" (Requiem), and "Andante" (Quartet in D minor); and after the service, "Gloria" (12th Mass), and "Cum sancto spiritu," (13th Mass), will be performed on the organ. At Evening Prayer the instrumental pieces chosen for performance before the service are "Angels ever bright and fair" ("Theodora"), and "Wait her, Angels" ("Jephtha"); and after the service, Overture, "Occasional Oratorio," "Rejoice greatly," ("Messiah"), and Coronation Anthem ("Zadok the Priest"). The Anthem at the Evening service is the "Hallelujah Chorus" ("Messiah"). The whole of the music for the Psalms, &c., judiciously chosen from the composers named, has been arranged and adapted, by desire, by Dr. C. W. Pearce, F.C.O.

THE St. George's Glee Union, conducted by Mr. Joseph Monday, gave its 194th monthly Concert on Friday, the 6th ult., at the Pimlico Rooms. The feature of the evening was Sir Sterndale Bennett's sacred Cantata "The Woman of Samaria," which was rendered throughout in a most praiseworthy manner. The solo artists were Miss Edith Stowe, Madame Osborne Williams, Mr. Edward Dalzell, and Mr. Thurley Beale. The choruses, especially "Therefore with joy," and "Therefore they shall come and sing," were admirably given by the choir, about seventy voices. The Cantata was preceded by a short miscellaneous first part, in which the choir gave "Cry aloud and shout" (Croft) and "Praise the Lord, O my soul" (Goss); Mr. Thurley Beale, "Honour and arms" (Samson); and Madame Osborne Williams, "There is a green hill" (Gounod). Mr. F. R. Kinkead presided at the pianoforte, and Mr. H. King at the harmonium.

THE Metropolitan Choral and Orchestral Union in connection with "The People's Entertainment Society" gave a Concert at the Bermondsey Town Hall on Wednesday, the 4th ult. This Institution has branches in Bermondsey, Rotherhithe, Battersea, and Poplar, and these met together on this occasion to perform a selection from Mendelssohn's "St. Paul," the choral rendering of which would compare most favourably with almost any existing choir. The orchestra was occasionally scarcely happy in its attack, but this defect was soon checked by the precision exhibited on the part of the members of the choir. It was the first Concert given on such a large scale by the Metropolitan Choral Union, and as the result was so successful we may reasonably hope for a speedy repetition. Lady Folkestone sang as she always does, most artistically, the Hon. Spencer Lyttelton and Mr. T. W. Hanson in the bass and tenor parts respectively, being also highly efficient. In the second part, which was miscellaneous, Mr. W. Warner Hollis deserves special mention for his admirable flute solo. Mr. W. H. Leslie conducted.

WE have on a previous occasion called the attention of our readers to the honourable career of a young English pianist, Miss Alice Menzies, at the Leipzig Conservatoire. We now have the pleasure of adding that she has won fresh laurels by her admirable rendering of Schumann's "Etudes symphoniques," at a Concert given in the splendid new hall of the Gewandhaus on the 8th ult., on behalf of the building-fund for the English church. The local critics were evidently surprised at the selection of so difficult a piece by so young a performer; but all speak in such glowing terms of her admirable execution that her tutors, Herr Zwintscher and Herr Reinecke, must be highly gratified. She received at the close of her performance two hearty recalls. The other portions of the programme included several orchestral pieces excellently played by the fine band of the Institute, and also a Violin Concerto performed by Herr Ottokar Nováček, a Hungarian violinist of high promise. Miss Alice Menzies intends to remain in Leipzig for another year.

ON Wednesday, the 4th ult., a Concert was given at Eccleston Square Church, Belgrave Road, in aid of the Choir Funds. The soloists were Miss K. Winifred Payne, Mr. W. Mackway, and Mr. Frank May. The church choir, increased to seventy voices, rendered in a very satisfactory manner several choruses, amongst them being "Hallelujah" ("Mount of Olives"), Mendelssohn's "Hear my prayer," "Worthy is the Lamb," and "Amen" ("Messiah"), and a union anthem composed by the Organist of the Church, Mr. Rowland Briant, F.C.O., under whose direction the musical arrangements were carried out. Miss Payne sang Mendelssohn's "I will sing of Thy great mercies," the solo music in "Hear my prayer," and Gounod's "Ave Verum" with much success; Mr. Mackway gave some selections from "The Messiah," and Sir W. Sterndale Bennett's "His salvation is nigh them," and Mr. May won the warmest applause for his rendering of "Arm, arm, ye brave," and "Why do the nations." Mr. A. Lake and Mr. R. Steggall efficiently presided at the organ during the evening.

AT St. John's Chapel, Trinity Parish, New York, Mendelssohn's Oratorio "Christus" was given for the anthem, on Sunday evening, the 1st ult., at the regular monthly Choral Festival Service. The musical programme included Mann's Magnificat and Nunc dimittis, Lord's Prayer and Nicene Creed by Le Jeune, and hymn, "When I survey the wondrous Cross" (Smart), sung by the congregation and choir, alternate verses. The soloists were Mr. Whitney Mockridge, Mr. Edward Connell, Mr. T. M. Greenhalgh, and Masters George Chapman and Felix Wendelschafer, with a chorus of thirty-five men and boys, under the direction of Mr. George F. Le Jeune, Organist, &c. The Rev. Sullivan Weston, D.D., Rector in Charge, presided.

THE Members of the Old Gravel Pit Choral Society, Hackney, gave a very good performance of Dr. Stainer's "St. Mary Magdalen," on Monday evening, the 9th ult., the principal vocalists being Madame Clara West, Miss Rose Dafoine, R.A.M., Mr. Frederick Williams, and Mr. Henry Prenton; pianoforte, Miss M. Frost; harmonium, Mr. L. B. Prout, R.A.M. Mr. C. M. Cox conducted.

THE second of the series of three Subscription Chamber Concerts, organised by Messrs. Walter Mackway and Charles Stewart Macpherson, took place at the Brixton Hall, on the 3rd ult. The programme, which consisted of works composed between 1820 and the present time, comprised—Quintet in E flat, Op. 44, for pianoforte, two violins, viola, and violoncello (Schumann); Trio in D minor, Op. 49, for pianoforte, violin, and violoncello (Mendelssohn); Quartet in A minor, Op. 51, No. 2, for two violins, viola, and violoncello (Brahms); pianoforte solos by Chopin and Sterndale Bennett; songs by Franz, Rubinstein and Dvorák; and a Serenade for tenor voice, with French horn obbligato (C. S. Macpherson). The artists were—first violin, Mr. Francis Ralph; second violin, Mr. Lewis Hann; viola, Mr. W. H. Hann; violoncello, Mr. W. C. Hann; French horn, Mr. C. F. E. Catchpole; pianoforte, Miss Margaret Gyde; vocalist, Mr. Walter Mackway; accompanists, Mr. Alfred Izard and Mr. C. S. Macpherson. The Concert was highly successful, and there was a very good audience.

MR. GEAUSSANT announces his Benefit Concert at St. James's Hall on Wednesday evening, May 13, in connection with his well-known choir. The programme will be of exceptional interest, including A. C. Mackenzie's dramatic Cantata "Jason"—the composer having written a new *Scena* expressly for Mr. Lloyd, which will be performed for the first time on this occasion; a Patriotic Hymn, by Antonin Dvorák (first time of performance)—which it is hoped the composer will conduct—and the Finale to the unfinished Opera "Loreley" (Mendelssohn), the soprano solo in which will be sung by Madame Albani, who, with Messrs. E. Lloyd and Santley, will be the principal vocalists of the evening. There will be a band and chorus of three hundred performers; leader, Mr. J. T. Carrodus. Mr. Geaussant will conduct. We can scarcely doubt that so powerful an attraction will command a large audience.

THE members of the Grosvenor Choral Society gave their 157th monthly Concert at the Grosvenor Hall, on Friday, the 20th ult. The programme consisted of a miscellaneous selection of sacred music, including Weber's Jubilee Cantata, "The Praise of Jehovah," "Hear my Prayer" (Mendelssohn), anthem, "Praise the Lord, O my soul" (Marcellus Higgs), "How lovely are the messengers" (Mendelssohn), and Hallelujah Chorus (Beethoven). The soloists were Miss E. Phillips, Miss Louise Bond, Miss Annie Layton, Mr. T. P. Frame, Mr. A. J. Reynolds, Mr. A. Roach, and Mr. J. Donnell Balfe. Mrs. T. P. Frame and Mr. George Winny ably presided at the pianoforte and harmonium respectively, and Mr. David Woodhouse conducted with his usual ability. The soloists were very successful and the choruses were rendered with much precision.

THE monthly Smoking Concert of the Victoria Glee Club (which was designated "Patriotic," all the music rendered having a patriotic or martial spirit) was held under the direction of Mr. W. Sexton, at the Victoria Mansions Restaurant, Victoria Street, S.W., on Saturday, the 21st ult. The programme comprised "Who's for the Queen" (Davis), "The Beleaguered" (Sullivan), "I wish to tune my quivering lyre" (Walmisley), "Glory and Love" (Gounod), "Comrades in Arms" (Adam), and "Hark, the merry drum" (Krug). Solos, duets, and songs were rendered by Messrs. W. Sexton, F. Bevan, E. Branscombe, S. Kessell, C. R. Bayley, J. W. Sanderson, and F. Swinford, and Mr. Williams gave a concertina solo. The accompanists were Messrs. James Hallé and Frank Swinford.

A PERFORMANCE of "Judas Maccabæus," commemorative of the Birth of Handel, was given by the South London Choral Association at the Institute of Music, Camberwell, on Tuesday, February 24. The choral singing deserved the highest praise, and was characterised by much precision. The solo vocalists were Miss Ellen Atkins, Miss Kate Norman, Miss Josephine Cravino, Mr. Dyved Lewys, and Mr. Stanley Smith. The accompaniments reflected credit upon the amateur orchestra connected with the Institute, and Mr. Leonard C. Venables discharged the duties of Conductor with care and ability. The hall was crowded with an enthusiastic audience.

THE *Daily News* says that a missing string quartet in G, by the late Sir Sterndale Bennett, has just been discovered at Brighton by his enthusiastic pupil, Mr. Thomas Wingham, of the Royal Academy of Music. The quartet, which is in Sterndale Bennett's autograph, is in parts, that for the viola, which was evidently written last, bearing date October 15, 1831. At that time Bennett was only fifteen, and had been for five years a student at the Royal Academy of Music. The quartet was rehearsed at the Academy in 1831, but never performed. Bennett handed the parts to his fellow-student, Mr. John Gledhill, of Brighton, in whose possession they have since remained. The quartet, which will shortly be performed at one of the musical afternoons held at the Brompton Oratory, consists of four movements—viz., Allegro moderato, Adagio, Allegro (minuetto), and Allegro finale.

The following is the form of Statute recently passed by Convocation relating to the admission of women to the first Examination for the degree of Mus. Bac. at Oxford University:—"Whereas it is expedient to provide that the Delegates of Local Examinations shall use the First Examination for the Degree of Bachelor of Music for the Oxford University Examination for Women, the University enacts as follows:—The Delegates shall also make arrangements for using for the purposes of this subsection the first Examination for the degree of Bachelor in Music, and the Examiners in Music shall carry out such arrangements. No Candidate shall be allowed to offer herself for examination under this clause who has not passed some Examination which is in the judgment of the Delegates equivalent to Responsions. The Delegates shall from time to time publish a list of such Examinations."

A PERFORMANCE of Haydn's "Creation" was given at Chelsea Congregational Church, on the 12th ult., under the direction of the Organist, Mrs. A. J. Layton, F.C.O. The choir numbered over 100 voices, and the accompaniments were played by a string band, the wind parts being given on the organ by Mrs. Layton. The choruses, under the conductorship of Mr. H. A. Evans, were sung throughout with steadiness and expression, "The Heavens are telling" and "Achieved is the glorious work" being exceptionally well rendered. The soloists were Madame Minnie Gwynne, Mr. Alfred Rudland, and Mr. A. J. Layton. The performance was in aid of the Organ Fund, the present instrument, by Bishop, possessing only two manuals and a tenor C swell. It is proposed to complete the swell, and to add a choir organ, with other minor improvements.

ON Thursday, the 5th ult., a miscellaneous Concert was given at the Victoria Hall, Waterloo Road, under the direction of Mrs. A. J. Layton, F.C.O. Several part-songs, including "The Song of the Vikings" and Churchill Sibley's new Choral March, "The Black Prince," conducted by the composer, were well sung by a choir of forty voices. Ballads were contributed by Madame Minnie Gwynne, and Miss Annie Layton, the latter lady receiving hearty recalls for her solos and duets with Mr. Alfred J. Layton. The other vocalists were Mr. W. J. Dyer, Dr. Cooper Key, and the Rev. Arthur Vesey, the latter gentlemen playing two flute duets. Pianoforte selections from Chopin and Schumann were performed by Mr. Charles E. Clemens. Mrs. Layton accompanied.

ON Sunday evening, the 15th ult., a selection from "The Messiah," comprising the Passion Music, was given at the Royal Military (Guards') Chapel, Wellington Barracks, under the direction of Mr. Richard Lemaire, the Precentor of the Chapel. There was a complete orchestra, and the choir, augmented for the occasion, gave the choruses most efficiently. The solos, too, were admirably rendered. This service was the fourth of the series of special musical services announced to be given under Mr. Lemaire's direction. The spacious chapel was crowded in every part, and hundreds of persons were unable to obtain admission.

A SUCCESSFUL Concert was given by Mr. Alfred Rudland, at the Bolingbroke Hall, Clapham Junction, on the 23rd ult. The programme was miscellaneous and of a popular character. The vocalists were Madame Adelina Paget, Miss Pauline Featherby, Mr. A. Rudland, Mr. T. Moncrieff, Mr. A. Owen, Mr. J. Kift, and Mr. B. Thelenberg; Miss Matilda Crimp (pianoforte), Mr. Otto Muscat (cornet).

WE learn with regret that, after an existence of seven seasons, the Denmark Hill Concerts are to be no longer given, in consequence of the inadequate support which has been accorded to the later series. That the loss of these high class performances will be very keenly felt by a certain section of local amateurs we are confident; and it is a matter for some surprise that a district notable for its interest in music should suffer Concerts of so excellent a character to fall through for want of patronage. Amongst other executants the following eminent artists have played at these Concerts: Madame Norman-Néruda, MM. Joachim, Straus, L. Ries, Zerbini, Piatto, and Hausmann; Mdles. Janotha, Marie Krebs, Agnes Zimmermann, and Mr. Charles Hallé.

THE Kyrie Choir, under the direction of Mr. Malcolm Lawson, have recently given performances as follows—"Samson" in Trinity Chapel, Poplar, on February 25, when the soloists were Miss von Hennig, Miss Howell, Mr. Henry Yates, Mr. Horace Stuart, and Mr. Pelham Roof. Mr. E. H. Turpin accompanied on the organ. Mendelssohn's "Hear my Prayer," a selection from Mozart's "Requiem," and Spohr's "Last Judgment," in St. Saviour's Chapel, Poplar, on the 4th ult., and in St. Mark's, Walworth, on the 11th ult. At the first performance the soloists were Miss Alice Frupp, Mrs. Dean, Mr. Reginald Groome, and Mr. Jabez West; and at the second, Miss Edith Phillips, Miss Clotilde Kapfi, Mr. John Probert, and Mr. Jabez West.

A PERFORMANCE of Mendelssohn's "Elijah" was given at the Lecture Hall, East Finchley, on Tuesday, February 24, by the East Finchley Choral Society, assisted by a contingent of vocalists from North Finchley. The solo portions were well rendered by Miss Margaret Hoare, R.A.M., Miss Edith Kelly, Mr. Orlando Harley, and Mr. W. G. Forington. Miss Katie Cox sang the passages assigned to the "Youth." The Choir, which consisted of about sixty voices, rendered the choruses most satisfactorily. Mr. Greenslade conducted, and the accompaniments were played by Miss Janes (Pianoforte) and Mr. Edwin Drewett, A.C.O. (Harmonium).

THE Marlborough Choral Society gave its seventh Concert of the present season on Tuesday, the 10th ult., at St. Peter's Hall, Chelsea, when Farmer's Oratorio "Christ and His Soldiers" was well rendered, under the direction of Mr. T. R. Macrow. The solos were efficiently sung by Miss Jessie Sims, Miss A. Piffin, Mr. W. Powell, and Mr. J. Catten. Miss Rose Williams and Mr. George Sothorn presided at the pianoforte and American organ respectively. The Society will take part in the Choral Competition at the Inventions Exhibition in August next.

A CONCERT, in aid of the Widows and Orphans Fund of the Metropolitan Fire Brigade, was given at the Steinway Hall, on the 19th ult., by the London Orchestral Society. In addition to the pieces by the orchestra, instrumental solos were given by Miss M. Bolton (violin), Messrs. F. Halls (flute), J. Gardiner (cornet), and Herr K. Schüller (piano). The vocalists were Miss Agnes Larkcom and Mr. Ernest A. Williams, both of whom received encores. Mr. T. Herbert Wilkins was an able Conductor.

AN interesting Concert was given in the Lecture Hall of Ladbroke Grove Chapel, Notting Hill, on Thursday evening, February 26, in aid of the Building Fund. Gratuitous services were rendered by Madame Evans-Warwick, Mr. Haydn Grover, Mr. D. Curtis, and Mr. Frederick Thorpe. Master Felix Lochner, only ten years of age, performed two violin solos with commendable precision, his father, Mr. Russell Lochner, playing the pianoforte part and also accompanying the vocalists. The Concert concluded with a male voice part-song.

AN excellent performance of Sir George Macfarren's Cantata "The Lady of the Lake" was given on Wednesday, February 25, by the Herne Hill Choral Society. The choral singing reflected great credit on the Society, and the solos were well rendered by Miss Amy Aylward, Miss Hughes, Miss Alice Farren, Mr. Greenwood, Mr. Theodore Distin, and Mr. J. T. Hutchinson. Mr. Arthur Clait presided at the pianoforte and Mr. Walter Stark at the organ. Mr. Windeyer Clark conducted with care and ability.

HERR EMIL MAHR gave a Violin Recital at the Steinway Hall, on Monday afternoon, the 16th ult. The player is an excellent executant, possessing a fine tone and a broad expressive style. The most important works in his programme were Spohr's *Scena Cantante*, and Schubert's *Rondo Brillante* in B minor, in which he was joined by Herr Carl Weber. He also introduced a paraphrase from his own pen of the "Charfreitag's Zauber," from Wagner's "Parsifal." Madame Sophie Lowe, Miss Lena Little, and Miss A. Jenoure contributed some songs and duets.

ON Tuesday the 24th ult., a Concert was given at the Brompton Hospital, under the conductorship of Mr. Lindsay Sloper, assisted by Miss Alice Roselli, Miss Clara Dowle, Miss Fanny Moody, Miss Minnie Kirtou, Signor Ernesto Valmeiri, and Mr. J. W. Thompson, vocalists. Miss Churchill, Miss A. Churchill, Miss Gertrude Swepstone, Miss Adela Duckham and Miss Newson gave selections on the pianoforte, and Miss Adela Duckham performed on the violin. The programme was a good one and very successfully carried out.

An excellent and highly successful Concert was given in the Council Chamber, Westminster Town Hall, by the employés of Messrs. John Broadwood and Sons, and members of their families, on the 6th ult. This being the first public appearance, as a stringed orchestra, of the Broadwood Band, the event was naturally looked forward to with much interest, and we are glad to record that in every respect the rendering of all the pieces reflected the utmost credit upon all concerned. The programme was well selected and varied.

SIR W. STERDALE BENNETT'S "Woman of Samaria" was given at the Gresham Hall, Brixton, on Monday evening the 2nd ult., by the members of the Brixton Vocal Union. The soloists were Miss Mary Beare, R.A.M., Miss Annie Buckland, Mr. F. Walter Crawley, and Mr. Theo. Moss, R.A.M. Mr. Arthur J. Crabb presided at the organ, and Mr. T. Waldo Morell conducted. The choir and orchestra numbered over 100.

An Organ Recital was given in All Saints' Church, South Acton, on the evening of Thursday, February 26, by Miss M. Beauchamp, and Mr. E. H. Sugg, L.A.M., Organist of St. Mary, Acton. Besides an Organ Duet, each performer contributed five pieces. Miss Beauchamp's solos included Bach's Fugue in G minor, and Mr. Sugg's selection the same composer's "Giant Fugue."

ON the 17th inst. a Festal Service will be held at All Saints Church, Kensington Park, W. at 8 p.m., when Dr. Bridge, Organist of Westminster Abbey, has kindly consented to play his "Hymn to the Creator," which will be sung by the choir of the Church, augmented for the occasion. Mr. E. H. Birch, Mus. Bac. Oxon., will conduct.

MR. WALTER CLIFFORD, favourably known as a baritone vocalist, principally on the concert stage, will make his first appearance with the Carl Rosa Opera Company, as Brétigny, in Massenet's successful opera, "Manon," on its first production in London, at Drury Lane Theatre.

MR. JULIAN ADAMS, whose Orchestral Concerts have created so much effect at several of the health resorts of England, announces a seventh series at Eastbourne from June to October, in the Devonshire Park.

MR. C. E. MILLER'S Thursday Organ Recitals at St. Augustine and St. Faith's Church, Watling Street, which have been well attended during the past month, will be continued to the end of April, at the same hour (1.15).

THE Civil Service Vocal Union's third and final Smoking Concert of the season was held at the Freemasons' Tavern, Great Queen Street, on Thursday evening, the 5th ult. Mr. J. H. Maunders conducted.

MR. W. S. HOYTE has accepted an engagement to give Organ Recitals at the Alexandra Palace on Tuesdays, Thursdays, and Saturdays, from six to seven, during the forthcoming Exhibition.

THE dates of the forthcoming Bristol Festival are fixed for October 20, 21, 22, and 23.

REVIEWS.

Sonata in B minor. For piano and violin. Composed by B. Luard Selby. Op. 21. [Novello, Ewer and Co.]

THE number of important instrumental works produced by the younger generation of English musicians is a healthy sign of the present condition of the art in this country. In the large majority of cases the composer can have but little expectation of any adequate remuneration for the labour expended in the production of a quartet or a sonata; the pleasure arising from the act of composition, and the appreciation of a select few are too often the only rewards obtained; but it is satisfactory to find many earnest workers who devote themselves to art for its own sake in preference to inundating the counters of our music warehouses with "pot boilers."

These remarks have been suggested by the examination of Mr. Selby's new sonata, a work written by a musician for musicians. The composer has in his forms adhered mostly to the lines laid down by the great masters—a course for which we should be the last to find fault with him. Judging him by the present work, we are disposed to class him with the conservative rather than with the progressive school. In saying this we mean that we find not the slightest trace in his music of the influence of Schumann. Mr. Selby's model appears to be Mendelssohn. In the first subject of the opening allegro, and perhaps even more in that of the finale, there is a distinctly Mendelssohnian tinge, though without direct plagiarism. In the slow movement, which we consider the best of the three, we see more individuality of style, though here also the composer's predilection for his favourite writer shows itself occasionally.

The opening movement (*Allegro con brio*), commences with a broad and clearly defined melody allotted to the violin, the continuations of which lead in due course to the second subject, the flowing character of which is well contrasted with that of the opening. Mr. Selby has here adopted a plan not incapable of justification on theoretical grounds, but of which we nevertheless venture to doubt the expediency. He introduces his second subject in the relative major of the original key, but instead of concluding his exposition in that same key (D major), the continuation of the subject is in F sharp minor. Precedent may be easily found for either the relative major or the dominant minor as the key of a second subject; but the combination of the two is unusual, and to our mind tends to disturb the unity of the work. After a cleverly worked "free fantasia," the subjects are repeated in a condensed form, the first part of the second subject now appearing in B minor, while the section of it which was in F sharp minor does not recur at all. A short coda, ending with a few bars of the first subject, *lento* and *piano*, concludes the movement.

The interesting Adagio (in D major, 3-4 time), is written in the "ternary form." The principal subject is well conceived, being as simple in design as it is effective in performance. The melody, like many of Beethoven's noblest—as for instance the theme of the slow movement of the B flat trio), consists mostly of conjunct intervals, and is harmonised in a manner which shows how much may be done by the skilful use of simple progressions. The middle section of the movement is more passionate, with abundance of broken chords for the piano. A "Quasi-Recitativo" for the violin, without accompaniment, leads back to a resumption of the first theme in its original simplicity, which is followed by a somewhat developed *coda*.

The finale (*Allegro con fuoco*), is in our opinion the least satisfactory movement of the sonata. This arises less from the nature of the ideas than from the form which Mr. Selby has chosen for it. After a first movement in "binary form," it would, we think, have been expedient either to conclude the work with a Rondo, or, at least, if the binary form were selected, to obtain as much contrast as possible in the treatment, as compared with the opening *allegro*. Here, however, the composer appears to have worked as nearly as he could on the same lines as before. We again find the second subject in D major, with a continuation in F sharp minor, in which key the first part concludes; we see also that after the return of the first subject in the latter half of the movement, the D major

subject recurs, with some variation, in B minor, while the section in F sharp minor (which, by the way, is only a transposition of a part of the first subject) is not repeated. In construction the two movements might almost be called twins—an error of judgment, we cannot but think, on the part of the composer. Apart from the question of form, there is abundance of vigour and spirit in this finale, at the close of which Mr. Selby introduces in the bass one of the themes from the first *allegro*—an expedient frequently used by modern composers (as, for instance, by Brahms in his third symphony) to give unity to the entire work. But why does Mr. Selby finish with a *pianissimo*? As he has done the same in both the first and second movements, a vigorous close would have surely been more effective.

We have dealt at some length with this sonata, because it is a work which on its own merits deserves more than a few hasty lines. We have, therefore, criticised it freely but fairly, and have pointed out what we consider to be its defects in no unkindly spirit, but because it shows sufficient talent to warrant the hope that, with self-criticism, Mr. Selby may produce something even superior to his Opus 21. To sum up, the sonata is a composition not, indeed, of genius, but of sound musicianship and of even greater promise.

Musical History; briefly narrated and technically discussed. With a Roll of the Names of Musicians, and the Times and Places of their Births and Deaths. By G. A. Macfarren. [Edinburgh: Adam and Charles Black.]

THIS work is a reprint, with amplifications, of an article by Sir George Macfarren in the "Encyclopædia Britannica," and although the history of the art is, as expressed upon the title-page, "briefly narrated," we can conscientiously affirm that it is so complete in every important particular as to form a thoroughly reliable reference for the student, and especially for one who seeks for intelligent opinions as well as bare facts. In tracing the progress of music in Europe during the last twenty-five centuries, it is a matter of extreme difficulty, where the space is so limited, to dwell sufficiently upon the career of those who may be said to have been the representative men of a certain period; but in all cases much judgment has been shown in the selection of artists whose claims deserve more lengthened recognition than others; and, as a specimen of searching criticism, we may mention the parallel between Handel and Bach, commenced at page 82. In the Introduction, alluding to the appended roll of the names of musicians, it is said, "If any names of interest are omitted, this is through oversight and not intention, and it must not be regarded as showing disesteem of such notabilities." Now, one of the most important names omitted is that of the author himself, the absence of which from the list of those living writers who have contributed works in the highest departments of the art, as well as in the "roll" alluded to, does indeed appear strange. Were the book a dissertation upon the genius of musical composers, we might make every allowance for the modesty of a critic who declines to classify himself; but this is a history, and in it, therefore, personal considerations should not be allowed to intrude.

Fünfzig Kinderlieder. Von G. Chr. Dieffenbach; für 2 Singstimmen mit leichter Klavier-Begleitung komponirt von Carl August Kern.

[Wiesbaden: C. G. Kunze's Nachfolger.]

THE Germans have always excelled in the production of naïve and simple poetry adapted to the understanding and appealing to the imagination of young children. In the present collection of fifty "Kinderlieder," Herr Dieffenbach has shown himself worthy of his numerous predecessors in his endeavour to kindle in the youthful mind a love of nature, and a healthy sympathy with all the creatures therein; a sufficient proof in itself of the author's own amiable and childlike disposition. The music to his verses, furnished by Herr Kern, though simple enough, is scarcely equal to the standard achieved by the poet. There is a strong family likeness in the majority of the composer's tunes which will be quickly discerned by young folks, and which, at any rate, does not add to their educational value from a musical point of view. Mozart, in his "Komm lieber Mai," and Weber, in his cradle-song "Schlaf

Herzens-Söhnchen," have supplied us with such ideal examples of this kind of song that, perhaps, we have become somewhat too exacting in this direction. The fact, however, of the present being the fourth edition of these "Children's Songs" ought to speak for itself, and should encourage the issue of an English translation thereof (from the hand of a lady, we should say), as a very amiable and sympathetic addition to a field of musical literature in which there has been, as yet, no over-production in this country.

The Child's Garland. A collection of Three-part Songs for Children's voices. Composed by Franz Abt. The English version by the Rev. Dr. Troutbeck and Miss G. E. Troutbeck. [Novello, Ewer and Co.]

WITH all who, like ourselves, advocate the desirability of placing fresh and hopeful words before juvenile vocalists, the little volume before us will most assuredly find favour; for the verses, in their excellent English translation, are full of that charming simple poetry which children are never tired of repeating. The pleasing melodies and easy three-part harmony to which they have been wedded by the genial composer, Franz Abt, fully prove his deep sympathy with "nursery music"; and during the coming festive season few more appropriate presents can be selected than this well-chosen "Garland" of poetry and song.

A Second Series of Church Songs. By Rev. S. Baring Gould, M.A., and Rev. H. Fleetwood Sheppard, M.A. [Skeffington and Son.]

WE are told that although several songs in this collection are marked as solos, they may be sung according to the means at command—viz., in unison, chorus, or by any one set of voices, &c. The pieces are carefully selected, and the harmonies, mostly by the Rev. H. Fleetwood Sheppard, thoroughly satisfactory. In every respect the songs will be found well worthy of attention.

Trio (Canone) for Soprano, Contralto, and Baritone, or Tenor. Poetry by Thomas Moore. Music by Gordon Saunders. [Novello, Ewer and Co.]

A TRIO in Canon form is always effective, and Mr. Saunders has here given us a melodious specimen of this class of composition, which should find favour with amateur vocalists. The baritone part being written an octave higher than it is sung, and some chromatic notes being enharmonically changed to make them easy for the singer, distract the eye in reading; but until we reform our anomalous method of expressing the pitch of voices, and of naming accidentals, we fear that the evil must be endured.

War in the Household (Der Häusliche Krieg). An Operetta: the German words by J. F. Castelli; the English translation by Marian Millar. The music composed by Henry Hiles. [Novello, Ewer and Co.]

THE composer of this Operetta rightly felt that he had an excellent subject for the exercise of his talents, and has thrown an earnestness into his task which has produced admirable results. The dramatic power, indeed, evidenced in many of the scenes, is extremely striking, and gives a brightness to the effect of the story upon the listeners which, with more conventional and monotonous musical colouring, might become wearisome. All the choruses are full of life, and admirably illustrative of the text, that of the lady conspirators, in which they swear allegiance to the Countess, that of the dames and knights, cleverly carrying on the plot and counterplot, and the finale, in which, as usual, all are made happy, being good specimens of the composer's power of effectively grasping the varied situations of the little domestic drama, and especially of throwing a mock heroic air over some of the ultra-martial declarations both of the male and female characters. There are also some well written duets, amongst which "Tis vain to strive," for contralto and baritone, must be especially commended. The short desponding air, "I creep about," for contralto, may also be mentioned in terms of praise; the 5-8 time, however, in which it is written, sounding to us—like all music thus marked—in alternate bars of 3 and 2. We sincerely hope that we may shortly hear this Operetta in public.

Summer. A Cantata for Female Voices. Written by Edward Oxenford. Composed by Franz Abt. [Novello, Ewer and Co.]

THE charmingly fresh and sunny verses of Mr. Oxenford have received so sympathetic a setting in the work before us that we venture to predict for it a popularity even beyond any of the many Cantatas for female voices contributed by Franz Abt to the fast increasing repertory of drawing-room operettas. Apart from the tunefulness of the opening chorus, "The morning sun is rising," the suggestive character of the accompaniments throughout evidences much real dramatic power, and most happily initiates the nature of the subject chosen for musical illustration. Preceded by a brief duet, a pastoral song for soprano—a model of melodious simplicity—occurs; and this is followed by a chorus, the three parts in which flow throughout in loving company, accompanied only with placid and appropriate harmonies. A Recitative, for mezzo-soprano, leads to a Chorus and Duet, for soprano and mezzo-soprano, both of which may be commended not only for their musical attraction, but for the excellent manner in which they express the feeling of the words. In the Recitative and song for contralto, the accompaniment grows into importance, and the storm is well depicted throughout the solo, the calmness of the succeeding Chorus forming an effective contrast. A Choral piece, descriptive of sunset, concludes the Cantata, and leaves a similar impression upon the listener to that which is called up by a walk in the country on a lovely summer evening.

FOREIGN NOTES.

AMONGST the musical events abroad during the past month, the first performance, at Brussels, of Wagner's "Die Meistersinger" necessarily occupies a prominent place in these columns. For many months past, as our readers will remember, this important *première* has been looked forward to with eager interest by music lovers of all shades of opinion. In our October number of last year, we ventured upon the following remarks concerning the expected event:—"We shall not be at all surprised if Wagner's 'Die Meistersinger,' truly and essentially German as that work is from beginning to end, will, after all, prove to be the herald of a general acceptance of the poet-composer's works in France, where so much foolish opposition is even now being exhibited in some quarters to the dead master, on account of his nationality. A representation of this masterly picture of honest German Philistine life during the middle ages; Shakespearean in spirit, and supported musically by all the subtleties of Wagnerian art, is . . . in course of preparation at Brussels, with a French version of the book from the pen of M. Victor Wilder . . . Our neighbours across the Channel are gifted with a quick perception and appreciation of the truly national in works of art, and the new French version of Wagner's 'Meistersinger' having once been successfully brought out in Belgium, the production and intelligent appreciation in the French capital of one of the artistic masterpieces of all ages will, we venture to predict in the interests of Frenchmen themselves, follow as a matter of course." Since we penned these lines some important steps have already been taken in French quarters towards the realisation of the prediction contained therein. During the last few weeks, performances of the entire music of the first and second acts of "Tristan und Isolde" have been given by the indefatigable conductor of the Chateau d'Eau Concerts, at Paris, M. Lamoureux, with the most unqualified success. More remarkable still, a journal, devoted exclusively, and even fanatically, to the propaganda of Wagnerian art, and aided by the pens of some very able and distinguished French writers—the *Revue Wagnerienne*—has (as stated in our last issue) been started in the French capital, with presumably a very fair chance of material support on the part of the public. Nor are these merely isolated instances of the rapidly growing tendency in France to favour the once so much-hated Bayreuth reformer.

A crowded audience assembled to witness the first performance of "Les Maîtres Chanteurs," on the 7th ult., at the Théâtre de la Monnaie of Brussels. Numerous foreign critics, amongst them the representatives of the

leading French press organs, testified by their presence to the importance attaching to this representation, which, prepared as it had been with infinite care and minute attention to all its details by the directors, MM. Stoumon and Calabresi, is generally admitted to have scored a signal success. Something of the enthusiasm which Wagner himself was wont to infuse into the spirit of even the most humble participants in the performances of his works seems to have pervaded the *personnel* of the theatre, which henceforth may justly pride itself upon having been the first to present Wagner's music-drama in the French language. In furnishing a few quotations from the most reliable journals connected with the art, we must give precedence to *Le Guide Musical*, the leading organ in matters musical in Belgium. This journal has for some time past prepared its readers, in judiciously written articles, for the present event, and in its most recent numbers it gives vent to a most refreshing (if, perhaps, somewhat premature) enthusiasm regarding the ultimate universal triumph of Wagner's art. It is evident that, at all events in this quarter, what used to be called the "music of the future" has become a very present and active principle. *Le Guide Musical* is full of praise concerning the performance as a whole, and the leading artists engaged therein—viz., MM. Seguin (Hans Sachs), Durat (Pogner), Soulaucroix (Beckmesser), Jourdain (Walther), and Madame Caron (Eva), the latter being, however, considered scarcely well suited for the part. The journal quoted sums up its criticism of the performance with a hearty "*Bravos à tous!*" The French press, though it does not exhibit the almost youthful enthusiasm of its Belgian contemporary, is nevertheless inclined to be laudatory, both as regards the performance and the merits of the work itself. Thus M. Adolphe Jullien in *Le Français* makes use of the following expressions:—"Within this national and picturesque framework, Wagner has created a delicious musical comedy, where grace and poetry, pedantic science, and true inspiration are represented, and placed in opposition to each other with a dramatic force and an art altogether incomparable. The audience, too, though at first taken aback, soon acknowledged by its plaudits the presence of genius." Similar eulogistic reports are contained in *Le Progrès Artistique*, and, as a matter of course, in the new *Revue Wagnerienne*. On the other hand, there is no lack of antagonistic voices proceeding from the opposition camp. It is certainly curious to compare the above glowing *résumé* of the merits of "Die Meistersinger," considered as a music-drama, given by *Le Français*, with such observations as "This strange piece . . . is the most curious dramatic *olla podrida* imaginable." "I applaud his (Wagner's) veritable *chefs d'œuvres* . . . but these 'Maîtres Chanteurs'—Ah, they produce an indigestion," made use of by M. Lee-mans in *L'Art Musical*. Still more severe is the criticism furnished in *Le Ménestrel*, from the pen of M. Arthur Pougin. This eminent musical *savant* has devoted some six columns of that leading French music journal to the demolishing of the poet-composer's only humorous Opera, which appears to him anything but humorous, however, but solemnly dreary almost from beginning to end. If humour there be, it is—well, *l'humour allemand*. M. Pougin's strictures are, however, directed as much against the overbearing attitude of the ultra Wagnerians, as against the work under notice, "cette œuvre colossale et d'une digestion terrible." His observations are both interesting and instructive, as emanating from a very able and not unfairly biased representative of the strictly classical school in France. The opinion of this critic as to the want of dramatic interest, and the utter absence of the humorous element in "Les Maîtres Chanteurs," has brought M. Kufferath, of the *Guide Musical*, again to the fore, and he, in the last number but one of that journal, compares Wagner's work with some of the most subtle Comedies of Molière, and undertakes, moreover, to explain to his Paris *confrère* the combined satire and humorousness of the various situations. We have read M. Kufferath's spirited article with much pleasure. At the same time we cannot but think that his ardour in the cause he so ably represents has in this instance led him too far. It is proverbially an unsatisfactory thing to have to explain either a satire or a comic situation. "Wenn Ihr nicht fühlt, Ihr werdet's nicht erjagen"—if you do not *feel* it, you will search for it in

vain—says *Faust* to his prosaic famulus in Goethe's world-drama. Wagner's "colossal" and solitary attempt at a German "Comic-opera" will not be impeded in its progress of a general appreciation in consequence of the "indigestion" its performance may cause to some of its critics. In due course, and probably before long, its subtle musical beauties, the alternate satire and humorousness of its dramatic situations, and the historical truth and picturesqueness of its various scenes will be felt and applauded as much in Paris as, by the aid of M. Wilder's able translation, it is at the present moment being cordially appreciated by her French-speaking neighbours in the Belgian capital.

It is rumoured in German musical circles that one of the favourite schemes of Richard Wagner—viz., the founding at Bayreuth of a model "Musik-Schule" for Germany, is about to be realised, thanks to the exertions of some influential German amateurs. Let us hope that rumour may, in the present instance, prove correct. Music in its most worthy practical results is, no doubt, cosmopolitan. But in order to bring about such results it must, in the first place, assert its national character and origin; and from this point of view a Bayreuth music school, largely influenced as it most certainly would be by Wagnerian doctrines, could but be a boon to Germany and to the musical world generally. Indeed, with regard to a creative artist of the highest order, such as Wagner undoubtedly was, a famous passage in Mark Antony's speech in "Julius Cæsar" may fairly be reversed: "The good that men do lives after them, the evil is interred with their bones." So let it be with Wagner!

Herr Julius Stockhausen, who yields to none in his intelligent artistic appreciation of the works of Handel, celebrated the bi-centenary of the birth of the great master on February 24, by a model performance of "Acis and Galatea," with the members of his well known vocal academy at Frankfort, and some soloists specially engaged for the occasion. The part of *Polypheme* was rendered by Herr Stockhausen himself with that inimitable humour and consummate vocal skill which all who have heard Herr Stockhausen on the few occasions of his visits to England will be able to readily imagine. We may add that the annual performance of the Stern'sche Gesangsverein, at the Garrison Kirche, of Berlin, of Bach's St. Matthew Passion Music, on the 20th ult., was likewise specially entrusted to Herr Stockhausen this year, the conductor of the institution in question being indisposed.

A music festival is to take place on June 28 and 29 next at Kiel (Holstein), in commemoration of the joint bi-centenary of the birth of Handel and Bach, under the direction of Herr Joachim. The programme has not yet been published.

The Hamburg Stadt-Theater has recently contributed its share to the current Handel commemorations by a revival of that master's early (Hamburg) opera "Almira." "Samson" was the Oratorio selected in homage to the memory of Handel by the Gürzenich Choir of Cologne. The performance, especially as regards the choral portions of the work, is said to have been an exceptionally fine one.

The *Allgemeine Musik Zeitung*, of Berlin, states that the present owner of the house, at Halle, in which Handel was born, Herr Gustav Steckner, himself an ardent admirer of the composer, has for some time past been solicitous to commemorate in a worthy manner, i.e., by an appropriate inscription, the exhibition, in the hall, of a bust of the composer, and of various groups of statuary suggestive of his principal works—the associations connected with "Halle's greatest son." Emblematical musical inscriptions are also to be affixed over the casements of every window in the frontage of the historical building.

Dr. Robert Franz, in view of his great merits as editor of the works of both Handel and Bach, has been unanimously elected "honorary citizen" of Halle by the Municipal Council of that town.

Weber's early opera "Sylvana," with the revised libretto by Herr Pasqué, and the musical amplifications, as recorded in these columns anent the Hamburg revival of the work, has lately been performed, likewise, at Lübeck with great success.

Madame Clara Schumann has been victimised in a most cruel manner; thieves having broken into her residence

at Frankfort, abstracting all the manuscripts of her late husband, as well as numerous mementoes bestowed upon the composer by distinguished persons during his lifetime. The motives for this dastardly act appear to be, as yet, purely conjectural.

At a *Matinée* given on the 15th ult. by Professor Bargiel, at the Berlin Hochschule für Musik, two canons for soprano voices, "Benedictus" and "Osanna," composed by the English pianist, Miss Florence May, were sung by twelve lady-students of that school, accompanied on the piano-forte by Professor Bargiel, under whom Miss May has been studying counterpoint.

M. Eugen d'Albert has just completed the composition of a Concert Overture, entitled "Hyperion," which was included in the programme of the last Philharmonic Concert at Berlin on the 27th ult.

Rubinstein's Opera "Nero" will be performed during this month at the Imperial Opera of Vienna. Performances of this remarkable composer's works have been more frequent in various parts of the Continent since our last remarks on that subject.

The editor of the music journal *Das Orchester*, published at Dresden, draws our attention to the fact of that paper having lately offered two prizes, of £15 and £5 respectively, and a diploma of honour as a third award, for the composition of a valse, for which he invites young English composers to compete. Space does not permit us to particularise the conditions for this competition, but they can be ascertained on application (in writing) to the office of THE MUSICAL TIMES. The time up to which manuscripts may be sent in expires (at Dresden) on the 30th inst.

It is stated in German papers that the long-expected autobiography of the veteran Franz Liszt is so far advanced that the publication of four out of the six volumes it is intended to comprise will shortly take place. Apart from the purely biographical interest attaching to such a work, the reminiscences of the author concerning the many celebrities, both musical and otherwise, with whom he has been on terms of intimate acquaintance during his long career, promise to render the appearance of these volumes a distinctly important event in biographical literature.

A sale of autographs by celebrated musicians will be held by the firm of List and Francke, of Leipzig, on the 8th inst. It includes more or less interesting specimens by Beethoven, Haydn, Weber, Mendelssohn, Cherubini, Schumann, Schubert, and others.

Herr Bilse, the celebrated Berlin conductor, has definitively announced his intention to retire from his distinguished position at the head of a model orchestra. Meanwhile strenuous efforts are being made in the German capital to keep this splendid body of instrumentalists together until another, and, if possible, equally capable conductor may be found.

At the second *Matinata Musicale* given by Signori Buonamici, Chiostrì, and Sbolci, on the 9th ult., at Florence, the programme included Mr. A. C. Mackenzie's Pianoforte Quartet in E flat (Op. 11), heard here for the first time. The success of the work was most complete, the composer (who was present) being called several times to the platform. Other numbers in the programme were Beethoven's String Quartet in C major (Op. 59), and Rubinstein's Sonata for pianoforte and violoncello in D major.

Italian journals make the announcement that the Holy Father, at Rome, has accepted the dedication of M. Gounod's new Oratorio "Mors et Vita."

An Italian biography of Beethoven, from the pen of Signor Leopoldo Mastrigli, has just issued from the press at Rome.

A new Symphony by Signor Sgambati, the friend and pupil of Liszt, was performed for the first time on the 8th ult., at Rome, before a private audience, the exceptional merits of the work producing a deep impression.

The Handel bi-centenary was celebrated last month at the Paris Conservatoire by the performance of selections from "Israel in Egypt" and "Judas Maccabæus." M. Guilman also contributed an Organ Concerto by the master.

At the Paris Opéra Comique a lyrical drama, "Le Chevalier Jean," was brought out on the 11th ult. The libretto is from the pen of MM. Louis Gallet and Ed.

Blau, and the music by M. Victorien Joncières. The new work was well received.

The second performance of M. Gounod's new "Messe solennelle" (No. 3), was announced to take place on the 25th ult., at the Church of Notre Dame, Paris, under the direction of the composer.

The death is announced at Catania (Sicily) of Mario Bellini, the brother and last surviving member of the family of the composer of "Norma." Mario Bellini was musical director at the cathedral of Catania, and a prolific composer of church music.

TO CORRESPONDENTS.

*. Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur. Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

A COUNTRY ORGANIST.—The musical Examinations, now annually held throughout England, will effectually remedy the "superficial" teaching complained of by our correspondent.

MUSICS.—Nos. 1 and 2, Op. 49. There are, however, two very easy Sonatas—in G and F respectively—often attributed to Beethoven; but the authenticity of these is much questioned.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ASHTON-UNDER-LYNE.—An Organ Recital was given at the Wesleyan Chapel, on the 9th ult., by the Organist, Mr. J. B. Thompson (Manchester Gold medalist). The programme included Grand Chorus in D (Guilmant), Andante from First Symphony (Beethoven), Bell Rondo (Morandi), which was encored, Rhapsodie (Saint-Saëns), Fantasia in B flat on "March of the Men of Harlech" (Best), Fugue in E minor (Bach), Nazareth (Gounod), and "The heavens are telling" (Haydn). Miss Fanny Bristowe was highly successful in all her songs, and Mr. Thompson's playing was thoroughly appreciated.

BACUP.—The members of the Orchestral Society gave their Second Concert of the season in the Co-operative Hall, on the 7th ult. The programme was well selected and thoroughly appreciated. Miss Holt, R.A.M., was highly successful in all her songs, many of them being encored. Mr. H. Smith, of Mr. Charles Hallé's band, contributed violoncello solos, Mr. W. Cudworth conducted, and Mr. H. Wilcock presided at the pianoforte.

BELFAST.—The bi-centenary of the birth of Handel was celebrated by an Oratorio performance in Carlisle Memorial Church, on Monday evening, February 23. The occasion was interesting from the fact that it was the first time an orchestra had made its appearance in any of our Protestant churches. The programme comprised excerpts from *Some of Handel's best known Oratorios*, with a long selection from *The Messiah*, under the conductorship of Herr Benschlag, the painstaking and skilful Conductor of the Philharmonic Society, and the result was a decided success. Mr. J. S. Firth, Organist of St. Thomas's Church, and Mr. Shillington, Organist of the Carlisle Memorial Church, played the organ accompaniments.—On the evening of the 21st ult. Mr. W. H. Jude, of Liverpool, gave a very successful Organ Recital, in the Ulster Hall. His selection was as follows: Overture to *The Magic Flute*; "Funeral March" (Beethoven), Fantasia in D minor (Satie), "Song of the Franciscan Monks" (Adam), Toccata and Fugue (Bach), Bell Rondo (Morandi), Military Fantasia (Jude). The hall was very full, and the audience gave evident signs of satisfaction. Bach's Fugue was encored. Madame Schroeder, Mrs. Kempton, Mr. Kenneth Stewart, and Mr. W. Elroy contributed vocal solos, and Mr. Kempton acted as Conductor and accompanist.

BOLTON.—On February 25 over a thousand persons assembled in the Temperance Hall, on the occasion of another of a series of Concerts for the People. Miss Alice Edwards, Mr. H. Taylor, Mr. J. W. McClure, and Mr. C. Hudsmith were the principal vocalists, and Mr. W. Greenhalgh, solo pianoforte. Monday, the 2nd ult., was set apart, at the Mechanics' Institute, as a grand reception night by the President of the Local Art Club, when music of a high-class character was provided by Miss Pickering (gold medalist for pianoforte), Manchester, Miss Sutcliffe, Rochdale, and Mr. Pimblett and Mr. Bins, of Bolton. The last of this series of Concerts was given on the 7th ult., in the Temperance Hall, before a crowded audience, when Mrs. Whitaker and Mr. W. H. Hopkins were the vocalists, with the Bolton Orchestral Band, under Mr. A. Morris, as instrumentalists.

CAMBRIDGE.—In commemoration of the Handel bi-centenary, a performance of *The Messiah* was given in the Guildhall, on February 23. The principal artists were Miss Margaret Hoare, Miss Marian McKenzie, Mr. Harper Kearton, and Mr. Bridson; principal violin, Mr. F. Ralph; trumpet, Mr. T. Harper; organ, Mr. F. Dewberry; Con-

ductor, Mr. William C. Dewberry. The band was specially augmented on this occasion from the Crystal Palace Orchestra and Italian Opera, and, with the chorus, numbered about 250 performers. The solos by Miss McKenzie and Mr. Bridson were very finely sung, while Miss Hoare and Mr. Kearton fully sustained their reputation. The rendering of the choruses was admitted by many to be the best and most efficient ever heard in Cambridge, the tone and attack being unusually good.

COLNBROOK, NEAR WINDSOR.—The members of the Choral Society gave a Concert at Stanwell, on the 11th ult., in aid of the funds of the Workmen's Club. The programme contained vocal and instrumental music. Mr. Richard Ratcliffe conducted.

CROYDON.—Mr. H. L. Balfour, Organist of St. Saviour's Church, gave an Invitation Concert, on the 10th ult., to exhibit the powers of a new organ he has had built by Messrs. Willis and Sons. The instrument contains a manual compass of 58 notes, CC to A, and pedal compass, CCC to F, 30 notes; 32 sounding stops, and 1820 pipes. Its tone throughout is good, some of the stops being particularly sweet. Mr. Balfour's selections included Mendelssohn's Sonata in F minor; Andante (Fourth Sonata), J. S. Bach; and Fugue, Schumann. The other artists were Mr. Max Pauer, whose playing was highly appreciated, Miss Mary Willis, and Mr. T. W. Hanson, vocalists. There was a large audience.

DARLINGTON.—A Concert was held, on February 25, in the Lecture-room of St. George's Presbyterian Church, in aid of the Sunday-school funds. The pastor (the Rev. W. R. Rentoul) presided, and the hall was filled. The programme was well selected, and included a March by the Organist, Mr. Johnston, which was encored. At the close of the entertainment Mr. Semple presented Mr. and Mrs. Johnston (who are leaving the town for Newcastle) with a marble timepiece, in the name of the Sunday-school teachers, and in doing so referred to the recipients' long connection with the Sunday-schools and the great help they had rendered. Mr. Johnston was also presented with a metronome by Mr. J. C. Coulson on behalf of the choir.

EDINBURGH.—The University Musical Society held its eighteenth annual musical Concert on the 20th ult. Sir Herbert Oakley conducted, and Mr. Daly acted as leader. There was a full orchestra, and the solos and choruses were rendered exclusively by students. The programme contained some excellent selections from Handel, Mendelssohn, Bishop, Oakley, and others. A chorus, "Before Battle," by Himmel, translated from the German by Professor Blackie, was sung with much effect. Mr. L. A. Guthrie gave a pleasing rendering of the serenade "Awake, Awake." A pianoforte solo by Mr. MacEwen (Chopin) received a merited encore. A minstrel warlike chorus, "The Standard Bearer," was given with great success. In the second part, the familiar "Ye Shepherds tell me" was so splendidly rendered that it had to be repeated. A solo, "Rhenish Folk Song" (Mendelssohn), sung by A. E. Barlow, was also encored. "What'll be King but Charlie," and "Here's to the years that's awa," harmonised and scored by Sir H. Oakley, were given by the whole chorus in good tune and tone, but rather boisterously at times; indeed, that was the one fault in the otherwise splendidly sung choruses. Bach's "Gavotte" was well played on the violoncello, and rapturously applauded. The performer, Mr. C. D. Hamilton, having to re-appear, A Minuet and Trio, incidental to "The Bachelor of Florence," by Sir H. Oakley, in the style of the last century, was much appreciated and encored. The whole entertainment was most creditable both to the Conductor and the students.

ELLAND.—The Choral Society gave a very successful Concert on Tuesday evening, February 24, in the Congregational Assembly Room. The first part consisted of Gaul's *Holy City*, which was rendered by a chorus of about fifty voices, accompanied by an excellent band, comprising the principal performers of the Philharmonic Society, Huddersfield (known as Thomas's Bands). The principal vocalists were Miss Bessie Holt, Miss Lily Parratt, Mr. P. Brearley, and Mr. W. Riley, all of whom acquitted themselves well. Mr. James Noble was conductor, and Mr. James Carsel pianist. The second part of the programme was miscellaneous, prominent features in which were two pieces by the band—an overture, "La Souveraine," by Hermann, and a Bourrée (or dance) of Old Provence, by Reyloff. Miss Thomas also contributed with much success some selections from *Il Trovatore* on the violin. Miss Holt is an accomplished soprano, who sings with much ease, and was encored in both her songs. Miss Parratt, too, was recalled for the song "Daddy," but these encores, no doubt well deserved, could not be complied with.

GEORGETOWN, DEMERARA.—The fifth of the Demerara Amateur Concerts, under the direction of Mrs. H. Anderson, took place at the Philharmonic Hall, on February 17. The programme was of a decidedly popular character, and the various items were well received by a large audience. The vocalists, Mrs. Pitman, Mrs. S. White, Mrs. Yeacock, Mr. Sherlock, and Mr. Woodward, were all successful, the first-named lady receiving an enthusiastic encore for her singing of Tosti's "Good-bye." The pianoforte accompaniments were played by Mrs. Anderson, who also, in conjunction with her little daughter, played "Deh con te" (*Norma*), as a piano duet. The Concert concluded with Crowe's "See-Saw" Waltzes, performed in character by about eighty children.

GUELPH, CANADA.—The Choral Union gave its first Concert, on the 10th ult., in the City Hall. The programme consisted of a large selection from *The Messiah* and a miscellaneous second part. The members of the Choir especially distinguished themselves by their excellent singing of the choruses in the Oratorio, and the orchestra performed its part of the Concert in a highly satisfactory manner. Mrs. Whitehead, Miss Hastings, Miss Stevenson, Mr. Wedell, and Mr. Harold, were the vocal soloists. Pianoforte solos were given by Miss Herod, Miss Jennie Brown, and Mr. C. Crowe, and a violin solo by Miss L. McLaren. Professor Philip conducted.

HARTLEPOOL.—On Monday, the 9th ult., the Choral Society, conducted by Mr. Watson Hunter, gave a performance of Mendelssohn's *Elijah* to a crowded and appreciative audience. The band and chorus numbered about 100 performers. All the choruses were very well rendered, precision and careful training being exhibited by the Choir. The principal vocalists were Madame Carina Clelland, of Bradford,

Miss Jeanie Rosse, Mr. G. H. Welch, of Durham Cathedral, and Mr. Henry Pope. The orchestra was led by Mr. Albert Trechmann, and Mr. Watson Hunter conducted.

HEELEY, SHEFFIELD.—The members of the Amateur Harmonic Society gave their seventeenth Subscription Concert, on the 5th ult., in the Vestry Hall, Cemetery Road. The programme consisted of selections from the works of Sir Henry Bishop and included some of the choicest specimens of his music, vocal and instrumental. The vocalists were Miss Hall, Miss Longden, Miss E. Hill, Mrs. Cooke, Miss Foxon, Miss Thompson, Mr. C. Elliott, Mr. R. Beazley, and Mr. Ash, who were all thoroughly efficient. Mr. J. A. Rodgers accompanied most satisfactorily and played Bishop's Overture "Montrose." Orchestral accompaniments were used in the glees and very much improved them, especially "Now tramp o'er moss and fell," which was redeclaimed, as was also the Overture "Guy Mannering"; Mr. G. Marsden led the orchestra with his usual ability. There was a very large audience, and the pieces were received with warm applause. Mr. W. Chapman conducted.

KENDAL.—An excellent Concert took place in St. George's Hall on Thursday, the 12th ult., the instrumental portion being sustained by local amateurs, under the conductorship of Mr. V. S. Smith. The vocalists were Miss Alma Hollowell, R.A.M., whose well-trained voice was heard to great advantage in the "Jewel Song," from *Faust*. In the second part of the programme she sang Harriet Kendall's song, "My kingdom," which met with the warmest approval. This was Miss Hollowell's second appearance, and the favourable impression she made on her first appearance was greatly strengthened on the present occasion. Miss Florence Hollowell, who possesses a very rich contralto voice of extraordinary range, was very successful in all her songs. Mr. Henry Taylor and Mr. George Allen were also highly efficient. Duets, quartets, &c., were admirably rendered by the above-named artists.

LEICESTER.—The first performance of Gounod's *Redemption* took place in the Temperance Hall, on the 19th ult. The Choral Society supplied an efficient chorus of 200 voices; there was a full and excellent band, Mr. Val Nicholson being the leading violin; Mr. H. B. Ellis, F.C.O., presided at the organ, and Mr. C. Hancock, Mus. Bac., was the conductor. The principal vocalists were Mrs. Hutchinson, Miss Edith Lloyd, Mr. Henry Piercy, and Mr. Santley, aided in the concerted music by Miss Ada Birch and Mr. R. C. Allen. The recitatives were delivered with much ability by Mr. Piercy and Mr. Santley, the latter distinguishing himself by the appropriate expression given to the words of Christ. Miss Lloyd produced a favourable impression in the brief air of Mary, "While my watch I am keeping," based on the chant of the *Stabat Mater*, and Mrs. Hutchinson sang well the short solo, with chorus, "From Thy love as a Father," and the more important "Overture," commencing the third part. The choruses generally were given with a commendable attention to light and shade, and the work was received with hearty applause by the numerous and gratified audience.—The last Concert for the season of Mr. Harvey Lohr's interesting series of Chamber Concerts was given in the Lecture Hall of the Museum Buildings, on February 26. The artists were: vocalist, Miss Ehrenberg; violin, Mr. L. Szczepanowski; violoncello, Mons. Albert; pianoforte, Mr. Harvey Lohr. The programme was as follows: Trio, in F major, Op. 47, for pianoforte, violin, and violoncello (G. de); Romanza, "Comme tu le penses" (Ambrose Thomas); Salostucke, Op. 11, No. 4 and 6, for violoncello, with pianoforte accompaniment (Rubinstein); song, "Spanish Romance" (Kjerulf); Ballade, in G minor, Op. 23, for pianoforte alone (Chopin); Bolero, Op. 16, No. 2, for violin, with pianoforte accompaniment (Moszkowski); song, "When stars are in the quiet skies" (G. J. Bennett); Trio, in D minor, Op. 49, for pianoforte, violin, and violoncello (Mendelssohn). The introduction of Gade's Trio was regarded as a very pleasing feature, and its interpretation by Mr. Harvey Lohr, Mr. Szczepanowski, and M. Albert was much enjoyed and warmly applauded. Scarcely less so were the vocal efforts of Miss Ehrenberg, her rendering of the famous Romanza from *Mignon* and of the "Spanish Romance" being entitled to equal praise. Chopin's Ballade, played by Mr. Lohr, was deservedly encored; and doubtless the same compliment would have been paid to the masterly exposition of Mendelssohn's Trio had it been possible. The accompanist was Mr. W. G. Wood.

LIMERICK.—On Wednesday evening, February 25, a lecture on Acoustics, with experiments, was delivered in the large Hall of the Catholic Literary Institute, by Mr. Stanislaus Elliot, Organist and Conductor of St. Michael's Parochial (Catholic) Church, being the first public lecture on the subject ever delivered in this city. The Hall was crowded in every part by a most attentive and appreciative audience. The experiments, which were performed with perfect success, and elicited loud applause, were taken from Tyndall's Eight Lectures on Sound; and the apparatus, kindly lent for the occasion, included Chladni's Plates, a Dove's Syren, a magnificent set of four large tuning forks, mounted on resonators, Tyndall's Singing flame and Revolving Mirror, and sundry other instruments for the demonstration of the theories of resonance, beats, upper partial tones, &c. Mr. Elliott also explained the tone-producing mechanism of various instruments, a fog-signal, a speaking trumpet, various organ-pipes, free reeds, the pianoforte, violin, &c. A portion of the lecture was devoted to a description of the Anatomy and Physiology of the vocal and aural organs of the human subject, which were entered into at some length. The lecture, which occupied upwards of two hours, was for the most part extemporaneous. At the conclusion a vote of thanks to the lecturer was proposed by the President, the Rev. M. Donor, seconded by Mr. McNamara, and carried unanimously, a desire being expressed for a repetition of the lecture on some future occasion.

LOUGHBOROUGH.—The Handel bi-centenary was fittingly commemorated by a grand Handel Festival, which was given in the Baxter Gate Chapel, on Monday evening, February 23, the anniversary of the great composer's birthday. The inception of the Festival was due to Mr. G. Adcock, who has conducted all the subsequent arrangements, and his indefatigable exertions assured the complete success of the performance. The programme was largely drawn from the oratorios *Judas Maccabaeus* and *Samson*, with incidental solos from *Joshua*, *St. Cecilia's Day*, *Theodora*, *Estro*, *Jephtha*, *Joseph*, and *Esther*, the selection ending most appropriately with a solo and

two choruses from *The Messiah*. The principal vocalists were Madame Jarratt, Miss Lynn, Mr. Castings, and Mr. Jackson, all of whom were highly efficient, Madame Jarratt creating a marked effect in "Let the bright seraphim" (with Mr. Gilbert's fine trumpet obligato), Miss Lynn having to repeat "Return, O God of Hosts," and Messrs. Castings and Jackson—the former in "Total eclipse" and the latter in "Honour and arms"—eliciting the most enthusiastic applause. All the choruses were rendered with commendable precision, and the purely orchestral pieces—the March from the "Occasional Oratorio," a Minuet from *Samson*, and the "Dead March" from *Saul*—showed the powers of the band to much advantage. Mr. Adcock conducted throughout with his usual skill and judgment, and Mr. Kilby was leader of the band.

MALDON.—A very successful Concert was given in the Public Hall, on the 6th ult., the first part of the programme consisting of Birch's operetta "The Merrie Men of Sherwood Forest." Mr. W. H. Daughtry's Choral Class, numbering sixty voices, sang well, and the solos were efficiently rendered by Miss Mary Seabrook (of the Guildhall School of Music), Mr. Driffield Smythe, Mr. J. H. Unwin (members of the class), Mr. J. W. Hanson, and Mr. J. Kempton. The accompaniments were played by the string band of the Royal Engineers, and Mr. C. Osmond, Organist of St. Mary-at-the-Walls, Colchester, presided at the pianoforte. The second part was miscellaneous, and included songs by the above-named artists and Miss Osmond, a violin solo by Mr. Kitchin, and a clarinet solo by Mr. Collins. Mr. Daughtry conducted.

MARGATE.—An excellent performance of Haydn's *Creation* was given by the members of the Choral Society, on the 17th ult., in the Cliftonville Hall. The solos were well sung by Miss Annie Matthews, Mr. Alfred Kenningham, and Mr. F. Bowman. Mr. C. Mann led the band, Mr. J. W. Pearson conducted, and the pianoforte accompaniments were ably rendered by Miss Plummer.

NATAL.—The Conductor's report of the Durban Philharmonic Society gives an interesting review of the work of the institution for the past twelve months. The list of public performances included five Oratorios, with full orchestral accompaniments, and a large number of works by the great composers. It is proposed that the Society shall celebrate the opening of the Durban Town Hall by a Musical Festival, and that an Ode, written and composed for the occasion, shall be performed, with the aid of friends from Maritzburg and elsewhere. The Committee of the Natal Caledonian Society gave an excellent Concert in the Philharmonic Hall in celebration of the birthday of Burns. There was a large attendance, and the selection of music was most efficiently rendered.

NEWBURY.—The last Concert of the present season in connection with the Literary and Scientific Institution, was given on the 17th ult., in the Town Hall, before a numerous audience. An excellent programme was well rendered, the artists being the Misses Cockburn and Law, and Messrs. Harper, H. Taylor, Hutchinson, and H. S. Webster.

NEWTOWARDS, NEAR BELFAST.—An Organ Recital was given in the Parish Church, on the 2nd ult., by Mr. Herbert Westery (London University), in commemoration of the bi-centenary of the births of Bach and Handel. The first part of the Recital was devoted to the works of these composers; the programme including, from Bach, "My heart ever faithful"; Duet and Chorus, "My Saviour Jesus now is taken," from the St. Matthew *Passion*; Toccata in F, and from Handel, "Angels ever bright and fair," "From the Censer, curling rise" (*Gl'ionon*), and "I will sing unto the Lord" (*Israel in Egypt*). The second part was selected from the works of Smart, Haydn, Gade, Buxtehude, Mozart, and Beethoven.

NORWICH.—The twenty-seventh Concert of the Norfolk and Norwich Musical Union took place in St. Andrew's Hall, on Thursday evening, the 12th ult. The first part of the programme consisted of Gaud's Sacred Cantata, *The Holy City*, which was excellently rendered throughout. The solo vocalists were Miss Luckett, Miss Robins, Miss Allen, Mr. H. I. Brookes, and Mr. Luckett. The second part included Dr. Bunnett's setting of the 130th Psalm, the solos in which were well sung by Mr. Brookes, and an Ave Maria, expressively given by Miss Luckett. The band, led by Mr. F. W. B. Noverre, displayed a manifest improvement upon former occasions. Mr. Walter Lane presided at the organ, and Dr. Bunnett conducted.

PURSEY.—On Monday evening, the 16th ult., a Vocal and Instrumental Concert was given by the members of the Choral Union in the Victoria Hall. The principal artists were Miss C. N. Jowett, Miss A. Hatton, Miss Stott, Mr. J. Walker, and Mr. E. C. Owston, vocalists; solo violin, Miss Ethel Heap; Mr. Henry Heap led the band, and Mr. Owston accompanied and conducted. The first part consisted of G. A. Macfarren's Cantata, *May Day*, the part of the May Queen being well sustained by Miss Jowett. In the second part, Miss Hatton gave an excellent rendering of Gounod's *Ave Maria*, with violin obligato, played by Mr. Charles Dyson, which was loudly applauded. Another feature of the Concert was Miss Ethel Heap's violin solo, "Faust" (Gounod), which was enthusiastically received.

ST. LEONARD'S-ON-SEA.—Lent this year has been celebrated by a series of special oratorio services in St. Paul's Church. The first of these was held on the evening of February 26, when this year being the bi-centenary of the great master's birth, Handel's *Messiah* was sung by the choir and members of the Choral Union. The solos were taken principally by pupils of Dr. Abram, assisted by Madame Poole. The choruses were all well sung. Mr. E. Kennard most ably accompanied throughout on the organ. Dr. Abram conducted. The second service was held on the 17th ult., when Mendelssohn's *Elisabeth* was sung. Madame Poole took the contralto solos, and gave a very fine rendering of "Wee unto them," "O rest in the Lord," and the part of the Queen. The music of the prophet was rendered in a most finished manner by Mr. Winn, and the tenor solos were taken by Messrs. Simson and Seemark, both of whom gave great satisfaction. The soprano portion was very creditably sung by Miss Hill. The choruses all went grandly, and were attacked throughout with great spirit. Mr. E. Kennard accompanied on the organ, and Dr. Abram conducted. The third service was held on the 23rd ult., when Mendelssohn's 42nd Psalm and Hymn of Praise were selected for performance. The soprano solos were taken by Miss M. Carlisle, whose singing was much admired. In the Hymn of Praise, the duet "I waited for the Lord" was sung by Miss Carlisle and Miss Heddon.

The other vocalists were Messrs. Simson, Seemark, and Chesterfield. Mr. F. Mags accompanied on the organ, and the whole was under the direction of Dr. Abram, who conducted.

SELKIRK.—Handel's bi-centenary was celebrated on Monday, February 23, the Rev. J. Farquharson, M.A., giving a biographical and critical lecture on the composer, the musical illustrations being furnished by the Selkirk Choral Union, under the leadership of Mr. Mitchell, F.C.O.

SHERBORNE.—A double performance of *The Messiah*, in honour of the Handel bi-centenary, took place in the Abbey, on February 25. The choir was assisted by that of Holy Trinity, Dorchester, by members of Wimborne Minster Church, and that of St. Michael's Church, Exeter, as well as by many friends in Sherborne. Mr. Richmond, Organist of St. Michael and All Angels, Exeter, presided efficiently at the organ, in place of Mr. Lyle, who conducted. The choruses were rendered with much effect, and the solo vocalists, Miss Effie Clements, Madame Osborne Williams, Messrs. Haydn and Thomas, were thoroughly satisfactory. "The trumpet shall sound" (with a well played cornet obbligato), by the last-named singer, being highly appreciated.

SPALDING.—A Concert was given by the members of the Christian Association Choral class, on February 25, the principal items in the programme being Mendelssohn's "Hymn of Praise" and "Hear my Prayer." Mr. E. Dunkerton, of Lincoln Cathedral, and Miss Laura Fowler were the soloists, and Mr. Price, Organist of Spalding Parish Church, conducted. The second part of the programme was miscellaneous.

STOCKPORT.—On Monday, the 16th ult., the Musical Society gave a performance of Handel's *Judas Macabean*, in the Volunteer Armoury, before a large audience. The principal vocalists were Mrs. Catherine Bradley, Mrs. Knowles, Miss Margaret Leyland, Mr. Kendal Thompson, and Mr. A. S. Kinnel. The band and chorus numbered 250, many of the instrumentalists belonging to Mr. Charles Hallé's orchestra. Mr. Joseph Bradley, Mus. Bac., Oxon., Organist of St. Thomas's, Heaton Norris, conducted. The Oratorio was admirably rendered.

STROUD.—The Concert annually given by Mr. Chew for the benefit of the funds of the Stroud Hospital took place at the Subscription Room, on the 10th ult., before a large audience. The vocalists—whose services were entirely gratuitous—were Miss Marie Etherington, R.A.M., Miss Eleanor Rees, R.A.M., the Rev. N. Morgan Brown, B.A., and Mr. T. Brandon. Mr. Chew's string band lending able assistance by the performance of several pieces. Miss Rees, whose previous appearances in Stroud were remembered with much pleasure, was highly successful in all her songs, especially in "I dreamt I was in Heaven," from Costa's *Nasman*; Miss Etherington made an excellent impression in the air "Angels ever bright and fair," and also in two ballads, the Rev. Morgan Brown and Mr. Brandon also eliciting warm applause. Two vocal quartets, sung by the above-named artists, were welcome features in the programme, Sterndale Bennett's "God is a spirit" being redemanded.

TROWBRIDGE.—The members of the Choral Society gave their first Concert in Hill's Hall on the 3rd ult. Dr. Stainer's *Daughter of Jairus* constituted the first part of the programme, and the second was miscellaneous. The vocalists were Miss Mansfield and Messrs. Morgan and Francombe; solo pianist, Mollie Jutz (mediant of the Conservatoire, Geneva), and Conductor, Mr. O. A. Mansfield, F.C.O., L.Mus. T.C.L.

UPPINGHAM.—On Tuesday, the 24th ult., a Concert in honour of Bach and Handel was given at the Uppingham School. The selections from Bach comprised the Suite in D minor, and a Chaconne, played by Herr Joachim; Handel's Sonata in A major was also given. Mr. John Probert and Mr. F. Bevan sang solos from *The Messiah* and *Christmas Oratorio*.

WALSALL.—On Monday evening, the 23rd ult., an Organ Recital was given by Mr. J. C. Clarke, L.R.A.M., in Wesley Chapel, Abievel Street. The selection of music included Handel's Overture to the Oratorio of *Esther*, Bach's Fugue in D, Dr. Heap's Andante Grazioso, Guilman's Funeral March and Chant Sacerdotal, and J. C. Clarke's Triumphal March in E flat. The Recital gave great satisfaction.

WEST ARDSLEY.—On the 13th ult. an excellent Concert was given in the Board School by the Morley Choral Union. The programme was varied and well selected, and both in the vocal and instrumental department every piece was efficiently rendered. Mr. Thomas Earnshaw was an able accompanist.

WESTON-SUPER-MARE.—Mr. William Chinnock Dyer, Organist and Director of the Choir of Holy Trinity Church, has recently been presented with a beautifully finished oak writing-case, filled with every requisite, and also an inkstand of oak, elegantly mounted with silver. The gift was accompanied by an address from the Year and members (past and present) of the Choir of Holy Trinity Church, alluding in flattering terms to his valuable labours among them for many years.

WYMOUTH.—The new organ, built by Mr. C. Martin, of Oxford, for the Maiden Street Wesleyan Chapel, was opened on Wednesday, the 11th ult., by Mr. T. W. Dodds, Mus. Bac., who displayed the beauties of the instrument to the fullest extent. The Recital was interspersed with vocal selections, excellently rendered by the Choir, under the Conductors of Mr. Sykes, the solos being taken by Mrs. Rogers, Miss Hawkes, the Rev. — Eyre, and the Rev. W. Lewis.

WINCHESTER.—The bi-centenary of the birth of Handel was celebrated by a performance of *The Messiah*, under the auspices of the Winchester Choral Society, in the Guildhall, on February 23. The band and chorus numbered about one hundred executants, Mr. C. Gamblin ably officiating as Conductor. The solo vocalists were Miss Marie Gane, Miss Eliza Thomas, Mr. John Probert, and Mr. Egbert Roberts. Miss Gane was highly successful in "I know that my Redeemer liveth," and Mr. Roberts created a genuine effect in all the music entrusted to him, "Why do the nations" and "The trumpet shall sound" (with trumpet obbligato by Mr. T. Brown) eliciting genuine and well deserved marks of approbation. All the choruses were admirably rendered, and the work was thoroughly appreciated by a large audience.

WOLVERHAMPTON.—The members of the Festival Choral Society gave their fourth and concluding Concert of the present series, in the Agricultural Hall, on Friday evening, the 27th ult. The work chosen for performance was Bach's *Passion* (St. Matthew), which was excellently rendered, the Chorals and Choruses being splendidly sung. The solo vocalists were Miss Anna Williams, who was highly effective in "Break and die," and "For love of us," Miss E. Lloyd, Mr. Wade, and Mr. King. The playing of M. Dubruq in the oboe solos and obligatos was beyond all praise. Mr. Abbott led the band, Mr. Roper presided at the organ, and Dr. Heap conducted.

WREXHAM.—On Monday, February 23, the third Annual Musical Festival was held in the Public Hall. The afternoon meeting, which was of a purely competitive character, attracted a very large audience. Mr. Benjamin Piercy was the President, the adjudicator was Dr. Henry Hiles, and Mr. Alfred Knight, of Oswestry, accompanied. The prize of one guinea for the tenor solo "Be thou faithful," was awarded to Mr. H. M. Hughes, of Oswestry; the prize of one guinea for "There is a green hill," to Miss E. Wright, of Abernaut, Acrefair. The prize of two guineas for singing, unaccompanied, the Quartet "Hear us, Lord" (Rossini), to the Misses Lucas and Lewis, and Messrs. H. Owen and E. Rogers; the prize of one guinea for the bass solo "It is enough," to Mr. W. J. Thomas, and the prize of one guinea for the soprano solo "Haste ye birds" (Gumbert), to Miss L. Ellis, of Oswestry. The piece selected for village choirs was "O hush thee my babe" (Sullivan), the first prize, a banner of honour, being presented to the Rev. G. J. Howson, of Overton Choir, and the second prize of three guineas being withheld. The Juvenile Choir competition consisted of Callcott's "May Fly," the prize of four guineas, offered by Mr. Evan Morris, being awarded to the Lodge and Brongarth Juveniles; Conductor, Mr. H. M. Hughes. The prize of one guinea, offered by Mr. F. Page for singing a sight, was awarded to Mr. W. Parry, of Acrefair. For the principal choral competition, "Winter days" (Callcott), two prizes were offered—the first, consisting of twenty-one pounds and a *bibon* for the Conductor, was awarded to the Acrefair Choir, Conductor, Mr. J. T. Gabriel; and the second, of five guineas, to the Wrexham Philharmonic Society; Conductor, Mr. W. H. Holt. An excellent Concert was given in the evening, the artists including Madame Georgina Burns, Miss Jessie Frank-bridge, Mr. G. H. Welch, R.A.M., Mr. Leslie Crotty, Mr. Frank Weston (solo violoncello), Mr. S. Kirkham, Mr. E. Edwards, Mr. Henry Broadly, and Mr. Josef Cantor, Conductor.

ORGAN APPOINTMENTS.—Mr. Edward J. Sturges, Organist and Choirmaster to All Saints' Church, Hatcham Park, S.E.—Mr. John Johnston, Organist and Choirmaster to Westmoreland Road Presbyterian Church, Newcastle-on-Tyne.—Mr. Frank Ketcher, Organist and Choirmaster to the Parish Church, Llangollen, North Wales.—Mr. Stretton Swann, A.C.O., Organist and Choirmaster to St. Mary's, Spital Square.—Mr. Edward A. Combs, Organist and Choirmaster to Beckenham Congregational Church.

CHOIR APPOINTMENTS.—Mr. Frederick Williams (Principal Tenor), to St. Peter's, Eaton Square, S.W.—Mr. Walter J. Thrussell (Alto), to St. Peter's, Cranley Gardens, S.W.

DEATHS.

On the 16th ult., at Sadova House, Eastbourne, CHRISTIAN RUDOLPH WESSEL, aged 88.
On the 19th ult., at his residence, 20, Castellain Road, Maida Hill, JOHN WILBY COOPER.

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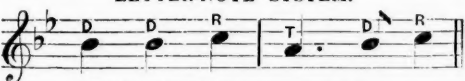
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